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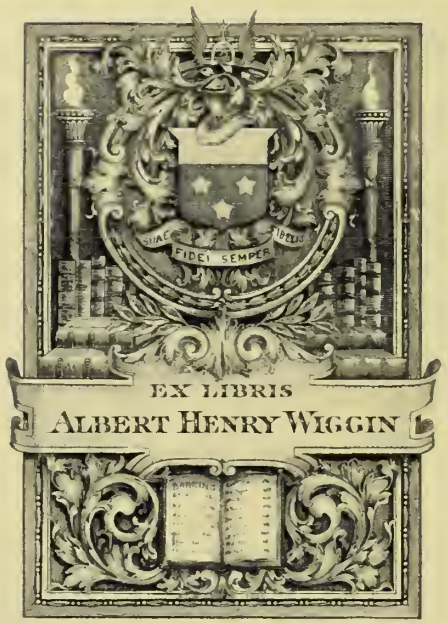

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of

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by

MUIRHEAD BONE

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C.D. 226 (7A)
227 (8A)

226 (7a). REMINISCENCES OF LENDALFOOT. 1898.

The plate contained four independent studies. First, a sketch of the interior of a room, lighted by a window towards the left, occupies a space ruled off (2⅝ x 3¼ in.), one-third of which, towards the right, remains empty. Near the top of the blank space is a child's head. Secondly, to the right, a portrait study of a man, in three-quarter face to left, wearing a hat; this is signed M. Bone. Beneath this is a tiny sketch of Bone, in knickerbockers, leaning against a gate - the earliest work of Francis Dodd in drypoint. To see the fourth subject, a row of cottages with a field, road and fence in the foreground, the print must be turned upside down; this sketch of Lendalfoot is the work of Bone himself.

Dry Point on zinc. 4 5/16 x 4 ⅝; 109 x 118.

One impression.

This plate, like Nos. 227-229, belongs to the same group as Nos. 7-9.

---

227. (8a). MY LENDALFOOT LANDLORD. 1898.

A bearded man, half length, ¾ face, to left, wearing a peaked cap.

Dry Point on zinc (a commercial card-plate).

3 ⅞ x 2 5/16; 99 x 65.

At least two weak impressions, one of which is touched with pencil. ~~[illegible]~~ The plate, which was found at Glasgow in 1910, was destroyed in 1946, ~~[illegible]~~ further impressions, printed in 1946.

C.D. 228. (9a.)
" 229.
" 230. (24a.)

228. (9a). LANDSCAPE SKETCH, LENDALFOOT. 1898.

A moor, with some bushes in the foreground and middle distance. To the right, a large cottage or farm house.

Dry Point on zinc (a commercial card-plate, as used for No. 227).

One impression. 2 19/32 x 3 13/16; 66 x 97.

---

229. LANDSCAPE SKETCH, LENDALFOOT. 1898.

A moor, with some bushes in the foreground and middle distance. To the right, a large cottage or farm house.

Dry point on zinc (a commercial card-plate as used for No.227)

One impression. 2 19/32 x 3 13/16; 66 x 97.

---

230. (24a). WEST END PARK, GLASGOW. 1899.

Sketch of a public garden, with two dark trees on the left, between which the pinnacles and gable of a Gothic chapel are seen. More to the right is a group of low shrubs surrounding an ornamental tree, with drooping branches; beyond this a large building stands on a slight eminence. Near the group of shrubs a peacock stands on the grass. In the background to the left are several figures. Both sky and foreground are light. The right end of the plate is unfinished.

Dry Point. 4⅜ x 7 7/16; 112 x 189.

One impression, printed in dark brown. The title and signature are written in ink within the plate-mark. The artist found this proof in 1910 at Settignano, in the possession of Signor Biasutti, formerly of Glasgow.

C.D. 231.(147A).

231. (147a). MIDNIGHT SOUP. 1904 (?).

A row of houses, shored up and in course of demolition; the steeple of St. Mary-le-Strand rises above them towards the right. On the middle house are the inscriptions: MIDNIGHT SOUP, THE SALVATION ARMY FOOD DEPOT, FOOD.

Dry Point. $5\frac{7}{8}$ x $9\frac{3}{8}$; 149 x 244.

Fourteen impressions, in five states.

I. The tall chimney-pot, 42 mm. from the left end of the plate, is roughly indicated by three long lines which do not meet at the top. Four impressions.

II. The shape of the chimney-pot defined. All the upper windows of the first two houses on the left, and the two lowest windows of the second house, of which only part is seen, are still light. The street in the foreground is blank to the distance of 7 mm. from the lower platemark. Two impressions.

III. The aforesaid windows are darkened. The street is shaded, for five-sixths of its length, with strong curved lines. Some men working on the roof of the fourth house from the left are still light. Two impressions.

IV. The men darkened. The upper and lower right-hand windows on the front of the same house have been darkened. Fresh shading on the slope beneath the lamp-post on the right. The sloping roof of the church, just to left of the steeple, is still light. One impression.

V. The roof darkened and the upper edge of wall to right of steeple retouched and strengthened. Five impressions

Made from a drawing of the same date as Clare Market, No. 147, but the plate is a year or more later. It remained unprinted till the summer of 1916, when the alterations constituting states II to V were made.

C.D. 232.
" 233.

232. ARUNDEL, SUSSEX. 1908.

W. Hch

The town rises on the further side of the Arun, which curves to the left at the front of the plate. The church of St. Philip Neri is the most conspicuous object; the tower of the parish church is seen more to the left among trees, and farther still the castle is indistinctly seen. The subject is reversed.

Dry Point. 4½ x 6¼; 115 x 158.

Two trial proofs and forty impressions of the one published state.

I. (Trial). The plate measures 5 x 10 in., 126 x 253 mm. On the left is a windmill. Two impressions.

II. As described. Forty impressions. The drawing for this print was exhibited at the New English Art Club, June, 1908. The print itself dates from March in that year, and was done from nature.

---------- 1908.

233. EAST BLATCHINGTON.

A road on the outskirts of a Sussex village. A cart advances under trees near some farm buildings on the left. On the right is a long, low shed with a wall in front of it. In the distance are the downs. In the left lower corner the signature Muirhead Bone.

Dry Point. 4½ x 7; 114 x 178.

Nine trial proofs, in five states, and forty-three published impressions, in six states.

I. (Trial A.) The long low roof of the farm buildings on the left and the triangular roof facing to the front, to right of the said long roof, are almost entirely white. There are white patches among the foliage of the tree that overhangs these buildings. Three impressions.

233. EAST BLATCHINGTON (cont.)

II. (Trial B.) The said roofs are shaded and the patches among the foliage are filled up. The trees beyond the long roof on the right are still light and unfinished. There are very few lines on the road, and in the left lower corner a triangular space remains quite empty to the maximum height of ⅞ in. or 22 mm. Two impressions.

III. (Trial C.) The maximum height of this triangular space is reduced to 9/16 in. or 14 mm. There are many more lines across the road and the trees on the right are more shaded. Two impressions.

IV. (Trial D.) Within the triangular space are some tangled lines, with a nearly straight line between them, into which another runs from below. The maximum height of the empty space is reduced to ¼ in. or 6 mm. There are several new lines more to the right. One impression.

V. (Trial E.) The burr reduced on the bank about 2 in. from the left side and from 1 in. to ¾ in. above the bottom of the plate. One impression.

Published states.

VI. Signed. There is a new continuous line across the bank at the place where the burr had been reduced, and new shading on the bank above this place, 1¾ in. from the left side of the plate and 1 in. above the bottom. There are also additional lines along the road in the foreground about 3½ to 4½ in. and again 5¼ to 6¼ in. from the left side of the plate. Before certain knots or clots, among the lines in the space intermediate between the two just mentioned. One impression.

VII. With the knots or clots. For the space of 1 in., beginning 1⅜ in. from the right end of the plate and slanting downwards to the left, a series of thick, interrupted curved lines runs across the road. The highest portion of this series is 9/16 in., or 14 mm., the lowest ½ in., or 12 mm., above the bottom of the plate. The tail of the final "e" in the signature measures 3 mm. in length. Four impressions

233. EAST BLATCHINGTON. (cont.)

VIII. The tail of the "e" has been lengthened by about 6 mm., and now extends almost to the edge of the plate. It is a mark which denotes some slight retouching. Seven impressions.

IX. A horizontal line 7mm. long has been added 3mm. above the right lower corner of the plate. Fourteen impressions.

X. A single slanting line has been introduced just within the right lower corner. The long, sloping thatched roofs both on the left and the right sides of the road are much more shaded. Three impressions.

XI. A second slanting line has been added outside the first. There is fresh work on the wall beneath the thatched roof on the right, and also on the road. Fourteen impressions.

Done in June 1908, from a drawing made in Sussex in the early Spring.

---

234. WESTMINSTER BRIDGE. 1908.

Unfinished. The south end of the bridge is seen; near it are steps mounting from the water to an old-fashioned house on which the name COMPST is inscribed. To the right, adjoining the steps, a white warehouse of five storeys rises sheer from the river.
stories

Dry Point. 10 x 7¼; 253 x 201.

Five impressions, in two states.

I. Only one arch of the bridge is indicated, and the buildings above it end abruptly 3½ in. from the left side of the plate. Two impressions.

II. Four arches of the bridge are put in, two of them being partially shaded. There are additional buildings on the left, extending, like the bridge itself, to the edge of the plate. Three impressions.

Plate destroyed (April, 1923). From nature.

C.D. 235
. 236
. 237

235. A BARGE AT OXFORD. 1908.

Unfinished and very sketchy. Towards the left is a barge with two men on board, one of whom has his hand on the tiller. To the right is a clump of small trees near the end of St. Barnabas' Church.

Dry Point. 7 x 8½; 177 x 216.

Two impressions. Done in June 1908, from a drawing.

Plate destroyed (April, 1923).

---

236. BEAK STREET - No. 2. 1908.

Similar to No. 194, but in reverse, Liberty's clock and the placard containing the words BEAK STREET being now on the right. Arched at the top, but without scaffolding. There is again an imaginary spire.

Dry Point. Plate, 12 x 7; 303 x 177.
Subject, 12 x 4 13/16; 303 x 122.

Unfinished. One impression. Done in June, 1908, from a drawing.

---

237. FLOOD ON CHISWICK MALL. 1908.

Between the road and pavement, towards the left, are two trees, one behind the other. Near them is the sign of an inn. Beneath this sign are two carts, standing deep in water which has overflowed the road. A sailing barge lies athwart the road, and the mast of a second barge rises beyond a ledge which separates the flooded Mall from the Thames. Signed on the left Muirhead Bone.

Dry point. 5½ x 7; 140 x 178.

Five trial proofs, in two states, and forty-one published impressions ~~[illegible]~~ in two states.

C.D. 237 (cont.)
238.

237. FLOOD ON CHISWICK MALL (cont.)

I. (Trial A.) The plate measures 8 13/16 x 7¾ in., or 224 x 198 mm. The subject, without a borderline, occupies the upper portion of this space. The trunks of the two trees are unfinished and end abruptly about 2 in. beneath the top of the plate. Two impressions.

II. (Trial B.) The trees are carried to the top of the plate. Signature inserted. The subject is marked off by two ruled lines. In the narrow space left between the subject and the left side of the plate is a sketch of a river with sailing boats, rowing boats, and a steam tug with two barges in tow. The lower portion of the plate contains the Cheshire Farm, No. 239. Three impressions.

Published states:-

III. There is an irregular gap in the foliage on the left side of the tree, extending from about 28 to 35 mm. from the left side of the plate; also a smaller gap, the centre of which is 5 mm. below the top of the plate and 22 mm. from the left side. Five impressions.

IV. Additional foliage has been inserted, slanting evenly downwards towards the left across the large gap. Some new lines have been inserted in the smaller gap. There are fine vertical lines upon the trunks of the two trees, especially above the place where they diverge. A straight line has been added at the place where the horse's legs emerge from the water in which it stands knee-deep. Thirty-six impressions. (Done from a drawing)

Exhibited at the Society of Twelve, February, 1909, No. 7.

---

238. HAMMERSMITH FROM "THAMESCOTE", CHISWICK MALL. 1908.

A view from "Thamescote", where the artist then resided, including the end of Chiswick Eyot and in the distance Hammersmith Church. At the foot of the plate a blank strip is ruled off, 1¼ in. high.

Dry Point. 6⅞ x 5; 175 x 217.

Not printed till 1944, when one impression was taken; four more were printed in 1946, before the plate was destroyed.

C.D. 239.
" 240.

239. CHESHIRE FARM. 1908.

Towards the left are a haystack and some farm buildings, the end of which is open to the front; the roof and outer wall are nearly white, the interior deeply shaded. More to the right are two Scotch firs and another tree, all leaning to the left.

Dry Point. 3⅜ x 7⅞; 86 x 201.

Seventeen impressions in two states.

I. On the same plate as Flood on Chiswick Mall. See No. 237 II. Three impressions.

II. As described. No fresh work on the plate. Fourteen impressions, of which twelve were printed in 1916. From a drawing.

---

240. SOUTH COAST - No. 1. 1908.

To the left, an inn, with a tree rising above its chimneys, stands by a road raised above the shore, to which access is gained by a flight of steps, at the top of which a man is standing. Further along the road are a man on horseback, another standing, a horse and cart, and two men walking. Then a building with BOATS on a placard attached to it. On the beach a long sailing-boat lies stranded. Signed M. BONE, near the foot of the plate, and 36 - 26 mm. from the right end.

Dry Point. 5¾ x 8⅜; 152 x 212.

I. (Trial A.) The plate measures 6 x 10; 152 x 252. Seven trial proofs, in four states, and nineteen published impressions, in four states. A series of dots starts from the foot of the steps, ⅝ in. from the left side, and two long lines are drawn a little higher up and more to the right; three geese walk near the stern of the stranded boat. With these exceptions the foreground is entirely blank. Two impressions.

II. (Trial B.) The greater part of the foreground is covered with irregular lines indicating the shingle on the beach. Three impressions.

C.D. 240 (cont.).

240. SOUTH COAST — No. 1. (cont.)

III. (Trial C.) Lines, vertical and horizontal, have been ruled, reducing the size of the subject to 5¼ x 8⅜ in., or 133 x 213 mm., but the plate remains uncut. There is more work in the foreground. One impression.

IV. (Trial D.) Still more work in the foreground. The side of the house with the advertisement of BOATS is much more closely shaded with horizontal lines, and the outline of a distant hill has been inserted at the level of the man's head who stands to left of the mast of the stranded boat. The plate still uncut, and the geese not yet effaced. One impression.

Published states:-

V. Dimensions as described, the plate having been cut within the ruled lines. At the top of the tree is a projecting tuft of foliage formed by two upright lines, with an oblique line across them. There are light vertical lines on the front of the lowest step, but none on the two steps above it. The first five divisions of the side of the wall to right of the steps are entirely white, except that the fourth and fifth have small dots near the top. The man to right of the house marked BOATS is in outline. Before the signature. Seven impressions.

VI. The top of the tree has been reworked, and the tuft has disappeared under a rounder outline. There are thick vertical lines on the three lowest steps. At the foot of the wall there are five short vertical lines in the first compartment, five in the second, three in the third, two in the fourth. The man has been darkened. The stern of the stranded boat has been heavily retouched, and the signature inserted. One impression.

VII. The burr has been removed from the new work at the top of the tree. There are heavy retouches under the notice-board with BOATS, on the shaded left side of the house so marked, and on the shadow of the tall pole that leans against it. The belt of the man who stands near the mast of the boat is indicated by two lines instead of one. Some of the stones on the beach are picked out by conspicuous retouches. One impression.

VIII. The heavy shadow under the notice-board has been taken out, but the side of the house remains very dark. This state may be distinguished from II by the absence of burr on the upper part of the tree, extending to 12 ~~men~~ mm.

240. SOUTH COAST — No. 1. (cont.)

from the left end of the plate, and from III, which in other respects it closely resembles, by the absence of the heavy shadow under the notice-board. Ten impressions.

This is a composition by the artist, not representing any actual scene on the coast. It dates from June, 1908, and the trial proofs were printed at that time. The plate was abandoned for a time. In June, 1915, the plate was found in the condition described as state V, but not yet printed; proofs were then taken, and the alterations were made which resulted in states VI to VIII.

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241. SOUTH COAST - No. 2. 1908.

To the left an inn, overhung by a large tree, stands at some height above the shore, to which there is access by some steps which a man, carrying an oar, is descending, and also by a short ladder against a white wall. A board on the wall of the inn contains the words ALES AND STOUT. More to the right is a building with the word BOATS on a board attached to it. A rowing boat and a long sailing boat are stranded on the shore; near the stern of the latter are two geese. Then the sea, and across a little bay a church with a low tower. In the left lower corner is the signature Muirhead Bone.

Dry Point. 4¾ x 8¼; 122 x 210.*

Thirty-five impressions, in six states.

I. With a mast, standing a little to the right, 3½ in. (9 cm.) from the right end of the plate. Two impressions.

II. This mast burnished out; the side of the long boat darkened. There is still a tentative second (upper) outline to the sail on the far right. Two impressions.

III. The upper outline of the sail partially effaced, traces of the burnisher remaining evident. Before the signature. Across two-thirds of the plate, on

* The plate is bevelled; the dimensions given are the innermost, marking the limits of the actual work.

241. SOUTH COAST - No. 2 (cont.).

the right, the foreground is still empty for the space of 8 mm., at least, above the plate-mark. One impression.

IV. The signature inserted. Lines are now spread irregularly all across the foreground, none of them have been reduced in strength. One impression.

V. The upper outline of the sail has now been entirely effaced. A long zigzag line, slanting across the foreground from right to left and ending 2½ in. (63 mm.) from the right edge of the plate, has been much reduced. Five impressions.

VI. On the house bearing the notice BOATS there is additional horizontal shading above the notice-board, above and to left of the dark window. Two men have been inserted sitting on the wall between that house and the ladder. The foliage of the tree has been extended on both sides, above the dormer windows and to the right of the sign INN. Twenty-four impressions.

From a drawing.

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242. SOUTH COAST - No. 3.

On the right an embankment with houses; tall trees beyond and a horse and cart to left of the houses. A ladder rests flat against the wall of the embankment, to which a flight of steps leads up at its right end. Beyond the left end of the embankment is a wooden shed on which appear the words BOATS FOR HIRE. To left of this shed are boats laid up; a mast 3 in. high rises from one of them. Two open sails are visible. At the extreme left are a creek and a few boats; a distant tower is seen beyond these. The tree tops on the embankment at the right end 2⅝ in. from the top of the plate.

Dry Point. 7 x 8½; 177 x 215.

One impression, sold at Christie's Dec. 12th, 1923 (lot 15[illegible]). (As the titles "No. 1" and "No. 2" are already in use for Nos. 240 and 241, this subject, previously undescribed, is here called "No. 3," but it may be the original composition from which the other two were repeated in reverse).

CD. 243.

1908.

243. THE NEW STRAND.

On the left is the Church of St. Mary-le-Strand; near it, to the right, a lofty modern building - the Gaiety Restaurant - light in tone, and in the background the Waldorf Hotel. In front of the new buildings is an empty space, enclosed by a hoarding, with young trees growing along the pavement on two sides of it. Near the corner of this empty space is a triangular staging, surmounted by a crane, erected during the progress of a new building in July, 1908. In the left lower corner are the signature and date Muirhead Bone 08.

Dry Point. $5\frac{3}{4}$ x $6\frac{3}{8}$; 146 x 162.

Two trial proofs in two states and twenty-six published impressions ~~published~~ in ten states.

I. (Trial A.) The plate measures 6 by 10 in.; 151 by 252 mm. There are blank strips of $1\frac{1}{4}$ in. to left and 2 15/16 in. to right of the engraved surface. In front of the right upright of the triangular staging is an oblong white board bearing the inscription: LONDON COUNTY COUNCIL/BUILDING SITES.

One proof.

II. (Trial B.) The engraved surface is further limited by a straight line ruled off 5/16 in., or 8 mm., above the bottom of the plate. One proof, touched with pencil.

Published states.

III. To the inscription on the oblong white board a third line: LEASES FOR 99 YEARS has been added. To left of this is a smaller upright board with an illegible inscription. Three trees to right of the oblong board are very lightly sketched.
Four impressions.

IV. The long board is shaded over with vertical lines at both ends and horizontal lines in the space between. The upright board is partially shaded with vertical lines only. The three trees are darkened.
Three impressions.

243. THE NEW STRAND (cont^d).

V. The upright board has disappeared, and in place of the oblong one there is now a shed behind the upright of the staging. An additional figure, a man with a walking-stick, has been inserted 1¼ in., or 32 mm., from the right side of the plate. Two hansom cabs towards the right have been further defined, and so have the roofs of the buildings over them. Before the signature. One impression.

VI. The signature Fairhead Bone inserted. One impression.

VII. The date '08' added after the signature. The upper outline of the large white building towards the left re-worked. One impression.

VIII. The criss-cross pattern on the crane made more continuous and its supports darkened. A short, slanting line has been added just within the right upper corner. Two impressions.

IX. A board placed obliquely ½ to ¾ in. to right of the church has hitherto been lightly shaded, and has appeared to contain an illegible inscription. This board is now more deeply shaded, but a space shaped like the letter L, with an irregular extension beneath it, towards the left, remains light. The tree farthest on the right, cut by the edge of the plate, is darker. There is a second line beyond the first in the right upper corner. Five impressions.

X. The height of the tree on the extreme right is reduced. Dark shading continues along the top of the hoarding to the hansom. There are new windows on the side of the Waldorf Hotel, near the tree. The hoarding to left of the cart, towards the centre of the plate, hitherto flat, now has a sharp projecting angle in it. The side on the left of this angle is deeply shaded, that on the right is light, with a row of dots across it. A third line in the right upper corner. Three impressions.

XI. The left end of the shed behind the upright has been altered. It is more deeply shaded by additional vertical lines, and instead of a small pipe standing erect and detached beside the chimney there is now a thick black patch touching the chimney. The second

243. THE NEW STRAND (cont.)

window of the house beneath the flagstaff remains visible in outline above this patch. On the light part of the hoarding the row of dots has been transformed into a long straight line extending to the [redacted] of the cart. A fourth line in the right upper corner. One impression.

tilt/

XII. The black patch is raised, so as to cover the window, and there are three slight prominences on its upper outline. There is a dark line, slanting from left to right, which makes an acute angle with the straight line mentioned in XI. There are still four lines in the corner. Five impressions.

This plate was finished in July 1908. The new building for the construction of which this tall scaffolding was then erected is the office of the Government of Victoria, which was formally opened on March 30, 1909.

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244. FALKLAND PALACE.

A castellated building of which the left wing, in deep shadow, is ruinous and roofless. The other portion, in better repair, has a corner turret surmounted by a vane. Trees grow close to the Palace on the right.

Dry Point. 4 x 7 ; 114 x 177.

Six impressions, in two states.

I. The plate measures twelve inches in height and is divided into three approximately equal spaces, the upper one containing Falkland Palace, the second a sketch of a wide river with wooded banks and boats upon its surface; the lower space is blank. The secondary subject was destroyed when the plate was cut. Three impressions.

II. As described. Three impressions.

C.D. 245.

245. PORTRAIT OF THE ARTIST IN A HAT, No. 1. 1908.

Nearly full face, but turned a little to the left, leaning forward, dry point in hand, and looking, it is to be supposed, at his reflection in a mirror. The light falls from the right. The sitter wears a soft cloth hat with brim turned up; the crown of the hat nearly touches the top of the plate. The background is closely shaded. On the side of a board or book upon which his plate rests, steadied by his left hand, is the signature Muirhead Bone.

Dry Point. 4 x 3½; 102 x 90.

Thirty-seven impressions, in four states.

I. There are white patches upon the wall to the left of the right hand. The right sleeve near the wrist is loosely drawn and all the work in the left lower corner remains light and unfinished. Five impressions, one of which is on white plate paper, the remainder on Japanese.

II. Some prints leaning against the wall have been inserted to left of the artist's right hand. His right sleeve is uniformly dark all over. One impression.

III. The right sleeve between the shoulder and elbow has been slightly lightened in parts while the shadow has been deepened in others to indicate creases. Before the signature. One impression.

IV. Signature inserted. Thirty impressions.

Done from life in November, 1908. Exhibited, Society of Twelve, February, 1909, No. 9.

246, PORTRAIT OF THE ARTIST IN A HAT, No. 2. 1908

A similar composition to No. 245, but the head is more erect, and the coat darker; the left arm rests upon a sloping desk, and part of a chair is seen behind the elbow.

Signed Muirhead Bone 08 in the lower corner on left.

Dry Point. 6 x 5; 152 x 129.

Fourteen trial proofs, in six states, and two hundred and seventy-seven impressions of the one published state. The latter, with two exceptions, were printed from the steel-faced plate by Messrs. T. & R. Annan & Sons, at Glasgow, at the end of January, 1909, and were published as the frontispiece to the first volume of this Catalogue. Two impressions were printed by the artist himself, one before the steel-facing, the other as the first impression from the steel-faced plate.

I. (Trial A.) The plate measures 10 x 7 in.; 252 x 177 mm. The face and hat well advanced, but the ear is quite light; before the arms and before any background. One proof.

II. (Trial B.) As before, but the ear more shaded, with strong vertical strokes. One proof.

III. (Trial C.) Dimensions as before, but the work far more advanced. The arms put in and the whole of the coat shaded; the background put in, but its edges left rough and not enclosed by any line. Three proofs.

IV. (Trial D.) Dimensions as before. The ear more carefully modelled. The edges of the background still rough, but enclosed by ruled lines measuring 6 x 5 in. Above the lower line a pile of books, sheets of paper, and etching tools has been inserted; the outline of the slanting board has been prolonged to the right, and the back of the chair on which the artist sits has been inserted. The left hand is hidden. Four proofs.

246. PORTRAIT OF THE ARTIST, IN A HAT – No 2 (cont^d)

V. (Trial E.) The plate cut to 6 x 5.1/16 in., or 152 x 129 mm. The finish of the background is more uniform. All the accessories in the light part of the subject have been completely altered. A sheet of paper is fastened up by a pin against the shutter; the pile of books has disappeared; the side of the sloping desk is neatly shaded; the sheets of paper and etching tools are newly drawn. The left arm and hand are entirely visible. The right hand, which in Trial D. was drawn in close against the body, is restored to its original position, more to the left, as in Trial C., but the hands are now raised above the level of the desk and rest on a book. Before the slight shading on the larger of the two plates which rest against the end of the desk, the long vertical lines on the desk itself above the smaller plate, and the shadow cast by the smaller plate itself. Three proofs.

VI. (Trial F.) With all the additions just mentioned except the shadow cast by the smaller plate. Two proofs, one on Japanese, the other on white "O.W." paper.

Published state:–

VII. Finished; as described.

This portrait was begun late in 1908, at Gargunnock, Stirlingshire, where the artist was then residing for some months, and was finished in January 1909. The first proofs from the steel-faced plate were pulled on January 15th.

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247. PROFILE OF GERTRUDE BONE, 1908.

Head of the artist's wife, lightly sketched in profile to the left, at top of a large plate.

Dry Point. Not printed until 1945, when four impressions were taken. ~~Two further impressions taken, in 1946.~~ 10 x 7; 254 x 177.

This and the head of Stephen Bone (No. 248) should be compared with the frontispiece of "Children's Children," (by Gertrude Bone).

C.D. 248
249.

248. HEAD OF STEPHEN BONE, AS A BOY. (the artist's elder son) 1908.

Sketch of the head of a boy, bending down, in three-quarter face to the left. Low down on the plate an unfinished sketch of the boy's hair from the back.

Dry Point. 10.15/16 x 9; 280 x 228.

Not printed till 1945. Three impressions. ~~Two further impressions printed in 1946.~~

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249. THE JEWS' QUARTER, LEEDS.

A modern Gothic church with a square tower stands on a hill in the distance. The street that leads towards it slopes down to a point at which it curves round to the right beneath the church.

Dry Point. 5¾ x 3⅝; 146 x 96.

One hundred and fourteen impressions, in six states.

I. The plate measures 6.1/16 x 9.15/16 in., or 153 x 253 mm. In the left-hand portion, marked off by a ruled line from the Leeds subject, is an unfinished portrait head of the artist, leaning forward and looking up; the tie, coat-collar and outline of the left shoulder are put in. This shows the original purpose for which the plate, treated as an upright, was intended; the portrait dates from the same period as Nos. 245 and 246, and was done at Gargunnock. Three impressions.

II. As described. The principal subject has been cut down, without alteration in the work, within the border-lines. The highest pinnacle of the church rises to 3½ inches from the foot of the plate. A clock is visible on the front of the tower. The foremost figure on the left side is a man in a light coat, standing with his face to the wall. Smoke rises from three of the chimneys towards the right. One impression.

249. THE JEWS' QUARTER, LEEDS (cont.)

III. The plate re-worked all over. The church reduced in height; its pinnacles are now 3.5/16 in. from foot of plate; the clock is worked over. Near the foreground to the left are two men and two casks. Smoke rises from one chimney only, not the same as before. Before the flag-staff on the church tower. One impression.

IV. With flag-staff. The flag-stones on the left are comparatively light; the three houses nearest the side of the plate on the right are in deep shadow. Forty-one impressions, chiefly on old paper, a few on Japanese.

V. The flag-staff removed. The flag-stones on the left are darkened; the three houses have been lightened, and are only slightly darker than the rest. The sky is still white. Sixty-four impressions.

VI. The whole sky is darkened with rain clouds. Hills are drawn in behind the church, and a tall chimney rises from behind the houses on the right, pouring out smoke to the left over the pinnacles of the church tower. The front of the house next the edge of the plate has been partially darkened again. Four impressions.

Only the first four proofs were printed in 1908. All alterations of state subsequent to state II were made early in 1921, when the edition was printed.

The church, seen now from the west end, is the same that figures prominently, drawn from the side, in No. 181.

CD. 250.

250. COUNTRY NEWS. 1908.

A street with stables on either side and a lofty spire at the end of the vista. On the left two men and a little girl stand near a carriage. A tree rises immediately over the roof of a stable with an open door, from which the head of a horse, with bridle and halter, projects. Signed Muirhead Bone near the left lower corner.

Dry Point. 6½ x 5½; 157 x 139.

Six trial proofs, in two states, and twenty-one published impressions in four states.

I. (Trial A.) The plate measures 10 x 7; 254 x 177. Within this the space allotted to the composition itself is marked by ruled lines. The foliage of the tree passes beyond the lines. One proof.

II. (Trial B.) The plate cut to the dimensions described. The horse's head is in outline, without bridle or halter. The figures near the carriage are but lightly sketched, and there is a white gap between the legs of the two men. Five proofs.

Published states:

III. Before the signature. The burr is very strong all over the upper part of the tree. One impression.

IV. The burr reduced on the left half of the tree, also on the open door of the stable. Black clots remain on the right half of the foliage. One impression.

V. With the signature. From 12 to 14 mm. (about ½ in.) below the top of the plate, and close to the left side, is a gap in the foliage of the tree, forming approximately a square, but open on the left side. One impression.

VI. The square gap is now crossed by indistinct lines belonging to a dark band of shade, nearly vertical, but with a steep incline to the left. Between the former gap and the left edge of the plate a white space still remains. Further to the right, about 1 cm. from the side of the plate, another band of shade is noticeable. The foliage above the gable

250. COUNTRY MEWS (cont'd)

is further darkened by numerous thin and sharply cut lines slanting slightly from left to right. Eighteen impressions.

This plate dates from December, 1908. A proof was exhibited at the Society of Twelve, February, 1909, No. 8.

This is a composition, the motives for which were found in the neighbourhood of High Street, Kensington, the spire being that of St. Mary Abbot's Church.

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251. BOOK-PLATE OF SIDNEY VERE PEARSON. 1908.

A small river winds through a valley to the sea. In front of a cliff to the left a breakwater projects into the sea, protecting a small harbour in which a sailing vessel is at anchor. Signed with monogram.

Dry Point. 2.1/16 x 3.13/16; 80 x 72.

Eleven proof impressions, in three states; the fourth state is the actual book-plate.

I. The plate measures 3½ x 2.15/16; 80 x 72. Beneath the subject, which is enclosed by a ruled line measuring 1¾ x 2¼ in., is the inscription: EX LIBRIS: SIDNEY VERE PEARSON. Two impressions.
The plate remained in this state till the summer of 1910, when it was completed.

II. The line enclosing the landscape has been continued to enclose the inscription and a white space beneath it. The lettering is still partly open; the second arm of the X, for instance, is formed of two distinct lines with a space between them. Two impressions.

III. The lower line has been reinforced and the lettering altered to a more solid black. Seven impressions.

IV. Signed with monogram in the lower corner within the border-line. The plate reduced to the height described, bevelled and steel-faced. The first edition, August 1910, consisted of one hundred and fifty-one copies.

251. BOOKPLATE OF DR. S. VERE PEARSON (Cont.)

This Dry Point repeats in reverse, with very slight modifications, the headpiece to Chapter III. of Gertrude Cross "Children's Children."

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252. ELY YARD. 1909

Farm buildings with a weathercock; a dovecot is attached to the wall; on the right are trees. A ladder stands against the roof of a shed, partly open to the front, within which, towards the left, a horse's head is seen. Near the horse is a wheelbarrow. The signature Muirhead Bone is in the foreground towards the right.

Dry Point. 5.5/6 x 7½; 148 x 181.

Four trial proofs, in two states, and twenty-three published impressions, in five states.

I. (Trial A.) The plate is 9⅜ in. or 238 mm. in length. Towards the left is a building with five dormer windows. Two proofs, one of which is drawn upon.

II. (Trial B.) The dormer window nearest to the edge of the plate has been burnished out, and the outline of the roof altered accordingly. Two proofs.

Published states:-

III. Length as described. A two-wheeled cart stands towards the left, turned up on end, its shafts resting against the roof of the shed. The lines upon the ground, except a single stroke 22 mm. in length beneath the trees, stop short 21 mm. from the right side, and nowhere approach within 12 mm. of the bottom of the plate. Three impressions.

IV. The cart removed; before the wheelbarrow. Many new lines have been added in the foreground; they cease 5 mm. from the right side and 7 to 8 mm. from the bottom of the plate. One impression.

V. The burr on these new lines reduced. One impression, on which the wheelbarrow is drawn in pencil.

VI. The wheelbarrow inserted. Before the signature. One impression.

W. 528 VII. Signed. Seventeen impressions.

C.D. 253.

253. THE YARES TOWER, RYE. 190[illegible]

Towards the right, on a low hill, is the tower; to the right of it a row of small houses. At the foot of the hill are cottages, then a tree, more cottages and, far to the left, towards the sea, two masts sloping to the left. In the foreground to the right we see a river, which soon disappears behind the bank formed by a level field on the left. Near the lower corner on the left is the signature, Muirhead Bone, and above a grassy slope are a man and a woman conversing.

Dry Point. $5\frac{7}{8}$ x $10\frac{1}{4}$; 145 x 260.

Twenty-two ~~Ten~~ impressions, in four states.

I. The horizon line terminates [illegible] in. from the left end of the plate. Before the signature. Two impressions.

II. Signed. The horizon line touches the end of the plate. The grass slope about $\frac{3}{4}$ in. above the signature does not extend to the end of the plate. One impression.

III. The grass slope is continued to the end of the plate. Some hard lines have been added marking the lower contour of this slope, and that of a lower level nearer to the river bank. To right of the boat, some dark work has been added on the farther bank of the river, defining the rushes and the reflection of the bank in the water, up to the right end of the plate. Before the signature. Five impressions issued in 1916. The alterations constituting the third state were made in that year. One of these impressions is a very fine one on old paper.

IV. The two figures inserted.

Two early impressions; ~~twelve~~ two more printed in 1946.
Bone proposes to print 10 more (1948).

From a drawing.

Note: In what state did the signature appear?

C.D. 254.

254. STIRLING CASTLE - No. 1. 1909

The castle buildings rise from a precipitous cliff, the highest point of which is approximately half way across the plate. Beneath the rock the broken ground still falls steeply. On its lower slopes is a cluster of houses; to the nearest of these a round out-house is attached, with a curious conical roof. The signature, Muirhead Bone, is in the left lower corner.

Dry Point. 8 x 10; 202 x 255.

Two trial proofs, in the same state, and nineteen published impressions, in four states.

I. (Trial). The castle and rock are drawn in all essentials, but the slope of the hill is not yet put in, and there are no buildings in the lower part of the plate except one unfinished house towards the left. Two impressions.

Published States:-

II. Before any shading on the roof or side wall of the highest portion of the castle buildings, half way across the plate. Four impressions.

III. Those portions of the building slightly darkened. The sloping ground that descends by several stages from the castle rock to the left side of the plate has been much altered. The left end of the long roof towards the right, in front of which a man and horse are indistinctly seen, has been darkened. Before the signature. One impression.

IV. The signature added. One impression.

V. The lower portion of the slope on the left has again been altered. A clump of trees to left of the little spire has been burnished out, and the ground falls away more sharply, bare of trees, reaching the left side of the plate at the height of 58 mm. (2.3/16 in.) from the bottom, instead of 65 mm. (2.5/16 in.) as in III and IV. Thirteen impressions.

This plate, done direct from nature, was begun on January 20th, 1909. The same round building with a conical roof appears in Mr. Strang's etching, The Farm Yard (S.274). Its original purpose was to shelter a mill worked by a horse walking in a circle. The rock on which Stirling Castle stands presents a remarkable resemblance, in its general proportions and even in its outline at either end, to the Acropolis at Athens.

C.D.255.

255. STIRLING CASTLE - No. 2. 1909

The same composition as No. 254, but carried out in more detail, with all the shadows intensified. Many of the houses are omitted. Signed Muirhead Bone upon a white strip near the lower corner on the right.

Dry Point. $6\frac{7}{8}$ x 10; 176 x 254.

Forty-six published impressions, in three states.

I. Before the signature. Twenty-two impressions.

II. Signed. The plate reworked in many parts. Two women and a horse on the left, which were hitherto in faint outline, are now drawn with firm lines. Horizontal shading added upon the roof to right of the conical building near the foreground. The bushes on the crest of the hill, to the right of a rectangular building with a little spire, remain quite light. Two impressions.

III. The bushes are heavily reworked at the place indicated, for the distance of $\frac{7}{8}$ to $1\frac{1}{4}$ in. (23 to 31 mm.) and again 1.7/16 to $1\frac{7}{8}$ in. (37 to 48 mm.) from the left side of the plate. There is a fresh patch of shadow at the foot of the rock, 3 to $3\frac{1}{2}$ in. (77 to 90 mm.) from the same side. There is heavier shading on a bank above the field in which the horse and two women stand, and the trees rising above the fence on the right of the same field are darkened. Twenty-two impressions.

This plate, a repetition of No. 254, was begun on January 22nd, 1909. It was exhibited at the Society of Twelve in February, 1909, No. 10.

C.D. 256.

256. LIBERTY'S CLOCK. 1909

The same composition as No. 206, but on a taller plate. The subject is arched at the top; ropes hanging from the line of the arch are connected at various points with the unfinished building on the right, while the longest of them reaches to a group of workmen standing at the foot of the hoarding in Beak Street. The street is crossed by numerous wires. A line is ruled across the plate 3/16 in. (4 mm.) from the bottom; the space beneath this line is blank, but in many impressions thickly covered with ink.

Dry Point. $10\frac{1}{8}$ x $4\frac{3}{8}$; 257 x 118.

Two trial proofs, in the same state, and sixty-one published impressions, in ten states.

I. (Trial). The plate measures 11 x $5\frac{3}{4}$ in. or 278 x 146 mm. A wide space all round the subject remain blank. The vista at the end of the street is not closed in, and the arch at the top is not yet inserted. Two impressions.

Published states:-

II. At the corner of the building on the left - Liberty's shop - is a perfectly plain white pilaster, the wall to the left of it being partly covered with trellis work. A large portion of the foreground is light, and the pavement on which a policeman and two women are standing has white patches on the right, towards the edge of the plate. Five impressions.

III. Instead of the white pilaster, the corner of Liberty's is now formed of stones alternately long and short, while the wall to the left is blank, except the lower portion, which is shaded with vertical lines. The foreground is much darker, and the pavement on the right is shaded up to the edge of the plate. Two impressions.

IV. Light shading has been introduced on the front of the arch at the top of the plate. The inscription, E. LAWRENCE & CO. /BUILDERS/ 13(?) WHARF ROAD/ CITY ROAD, E.C., on the board towards the right has been reworked and looks black, instead of being very lightly scratched. The back of the van in the street has been shaded with vertical lines above and below the (not very legible) inscription, SPIERS & POND. Three impressions.

256. LIBERTY'S CLOCK (cont.)

V. The shading on the front of the arch is increased. New shading has been introduced to right of Lawrence & Co.'s advertisement board; it consists of about 15 vertical lines of uneven length and less than a millimetre apart. The distant figures to the right of the horse and van, and the walls above them, have been a little darkened. Two impressions.

VI. The vertical shading on the advertisement board itself has been increased, the five lines beneath BUILD and three beneath CO. being wholly new, while some other lines to the left have been strengthened. The inscriptions towards the left, STOCKWELL / SHIPPING and MONEY LENT/ PRIVATELY are still very lightly scratched. Nineteen impressions.

VII. The inscriptions last named have been reworked and look firm and black. The vertical shading on Lawrence & Co.'s board and the lettering itself have been much reduced in strength; the horizontal shading on the hoarding to the right has been increased and the vertical lines reduced. The smoke from both sets of chimneys has become almost entirely worn out. One impression.

VIII. The smoke has been put in again; a faint wreath rises from the third of the chimney-pots nearest to the clock, and a greater volume from the second and third of the further cluster. One impression.

IX. The side of the man who leans to the left across the clock, and the chimney-pots nearest to the clock have been retouched. One impression.

X. Two firm horizontal lines have been drawn across the palings behind the man and woman to left of the ladder, in place of very faint and wavering lines which were there before. The upper of these lines is continued across the sack which the man carries over his right shoulder, but not across his left shoulder; it ends where it touches the woman's bonnet. Four impressions.

XI. The advertisement boards on the left are shaded horizontally. STOCKWELL SHIPPING is still legible, but the notice below it is almost entirely obliterated. Twenty-three impressions.

W.4.6

From a drawing.

C.D. 257
256.

257. AYR FROM THE RIVER. Spring, 1909.

A general view of the town, from the river, which is crossed by a footbridge and then by the Auld Brig, through the arches of which a temporary wooden structure is perceived. The tall spire of the parish church rises to a considerable height above the roofs, about one-third across the plate from the right. Unfinished.

Dry point. 7.15/16 x 9⅞; 202 x 251

Six impressions in the same state, one of which is on stout yellowish Japanese paper, the others on thin white Japanese paper. One of these is cut down to the size of 7 x 9¼ in.

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258. REPAIRING THE AULD BRIG, AYR - No. 1. 1909-1916.

A temporary erection of wood is seen in front of a span of the Auld Brig. Four men are carrying a block of stone across a plank towards the left. In the distance another bridge and factories with two tall chimneys are lightly drawn. Done from nature.

Dry Point. 7⅞ x 10; 200 x 255.

Forty-one impressions, in eight states.

I. Before the parapet on the top of the temporary wooden bridge. Two impressions, on thin white Japanese paper.

II. With the parapet, of which only one compartment, towards the left, is at present shaded. Additional shading on the water and much more work on the near shore in the foreground. Smoke now floats to the left from one of the chimneys. Two early impressions (1909) on stout yellowish Japanese paper, and nine printed in 1916, which show some accidental scratches in the sky to the left of the smoke, near the middle of the parapet, and elsewhere.

III. All the compartments of the parapet are now partly shaded. The heads of eight men are seen looking over it. One impression.

256. REPAIRING THE AULD BRIG, AYR — No. 1 (cont.)

IV. The right hand portion of the parapet more shaded. Its height has been raised, and most of the heads have disappeared. More work on the distant trees above the farther bridge. The burr on the X shaped beams to the right has been reduced. The wall seen behind and below the beams is still very lightly shaded, and several triangular spaces remain white save for a few scratchy lines. One impression.

V. The triangular spaces are all so much filled in with shading, that no large white patch remains. The new work is strong in burr. One impression.

VI. The burr reduced, so that the new work is much less conspicuous. The top of the upright supporting the parapet, ending 43 mm. below the top of the plate and 63 mm. from the right end, has been re-worked and contains a small rectangle instead of a single vertical line. One impression.

VII. New lines upon the water to left of the reflexions; the reflexions much darkened; the outline of the water to right of the reflexions reinforced. One impression.

VIII. The gap in the water to right of the reflexions filled up with new lines. Twenty-three impressions.

From nature.

All the states following the second are caused by alterations made during the printing of an edition in 1916.

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259. THE PROVOST'S BOATHOUSE, CULROSS - No. 1. 1909

The boathouse, without any boats at its door, is towards the left of the oblong plate. A tower rises on the crest of a wooded hill in the background.

Dry Point. 6 x 9 3/8 150 x 239.

Two impressions; one on thick, yellowish Japanese paper; the other on the ordinary thinner paper. The first-named is touched with pencil in many places, and two boats are drawn at the opening of the boathouse.

This plate was done from nature in May or June, 1909, and served as a study for the published plate, No. 266, which was done in October.

C.D.260.

260 · DUNINMARLE. 1909

On the left is a road, bounded on the further side by a high wall overhung with trees, on the near side by a low wall, beneath which is a field divided by a bank from the river. At the end of the field is a cottage fenced in with railings; between the cottage and the road are bushes. A woman walks along the road. In the distance, on the crest of a wooded hill, rises the town from which the print derives its name. The signature Muirhead Bone is in the left lower corner.

Dry Point. 4¼ x 10½; 106 x 266.

Twenty-nine published impressions, in nine states.

I. Before the signature. The wooded hill rises to a point at a distance of an inch to right of the first telegraph post, and at a height of 2¾ inches from the foot of the plate. Three impressions, One of them on thick, yellowish Japanese paper.

II. Signed. The burr on the tower and on the vertical lines towards the top of the wall above the woman is still strong, the lines within three-quarters of an inch from the left end of the plate being notably fainter than the rest. Two impressions.

III. The burr reduced in the places named. The row of lines along the water is now uniform in strength. One impression.

IV. The aforesaid lines are increased in number, for instance, in a space of 3/16 of an inch just over the woman's head, commencing at 36 mm. from the left end of the plate, there were hitherto five lines of uneven length about 1 mm. apart. In this space there are now nine lines, all except the centre one (the shortest) having been doubled. The gable above the high wall has been similarly darkened with additional lines vertical. Eight impressions.

V. The height of the hill reduced, so that it now slopes more evenly towards the right, and the height, 1 inch to right of the telegraph post, is 2¼ inches from the foot of the plate. The tower remains, as before, 3 mm. wide. Two impressions.

260. DUNIMARLE (cont.)

VI. The width of the tower is increased to 4 mm. The distant hill darkened beneath the point at which its height has been reduced, and it now has a distinct longer drawn outline between the bushes. There is new work on the wall separating the road from the field especially about 4-5 mm. above the foot of the plate and 86 to 93 mm. from the left end. This new work, vertical lines, is very full of barr. One impression.

VII. The hill again re-worked to the left of the telegraph post as well as between the bushes. A small white patch which has hitherto remained just to the right of the telegraph post, between the top of the shaded wall and the overhanging bush is now worked over. Five strong horizontal lines and other slight ones on the upper part of the tower are new.. The burr on the new work is reduced and the lines are now perfectly distinct. The highest part of the foliage of the tree to the left of the chimney is 47 mm. from the foot of the plate. One impression.

VIII. The dark branches of the cedar have been carried farther into the gap, which had separated that tree from the tall one at the left ~~side~~ end of the plate. The foliage of the tree to the left of the chimney has been enlarged, and the summit is now slightly over 48 mm. from the foot of the plate. One impression. There is still, as in all earlier states, a gap on the left side of the woman's shawl. The extreme horizon on the right, which had become very faint, has been re-worked.

IX. The outline of the woman's shawl on the left has been completed. The upper outline of the bank between the field and the water has been retouched; a little hillock, 40 mm. from the right end of the plate, has a double outline, forming a loop.
Ten impressions.

From nature.

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261. THE OLD PALACE, CULROSS (FIFE.) 1909

Towards the left is a house with a high-pitched roof, in which are four dormer windows with little gables. More to the right is a shed with a wooden gable-end and doors opened wide; beyond it a tall tree rises behind a wall. To the left of the open shed is a horse harnessed to a cart; a man is in the cart, and two men stand near the wheel; behind them a spade leans against the open door. On the extreme left is the end of a cart with its shafts turned up; the wheel is cut by the end of the plate. Three fowls are seen in front of the open door. In the lower right-hand corner is the signature, Muirhead Bone.

Dry Point. 7¾ x 10½; 266 x 198.

One trial proof, and twenty-seven published impressions in ten states.

I. (Trial). The axle of the wheel is not drawn. The front and side of the fourth small gable on the roof and the front of the third, are unshaded. The three lowest planks of the wooden gable of the shed are almost wholly white. The highest point of the foliage of the tree on the right is ¾ in. (18 mm.) below the top of the plate.

Published states:-

II. The tree on the right ends 5/16 in. (7 mm.) below the top of the plate. The three lowest planks of the wooden gable-end are noticeably lighter than the rest. In the middle of the sixth plank from the bottom is a round white patch, ½ in. (12 mm.) below the top of the gable. Three impressions.

III. All the planks of the wooden gable-end are uniformly shaded and the round patch has been covered up. Four horizontal lines have been introduced near the end of the wall, where it abuts on the roof of the shed, about 2⅜ in. from the right end and 3⅛ in. from the foot of the plate. There is an interval of ¼ in. between the end of the shaft and the collar of the horse. Before the signature. One impression.

IV. Signed. The tree continued to the top of the plate. The burr on the wooden gable-end has been reduced. The shaft nearly meets the horse-collar. Two impressions.

261. THE OLD PALACE, CULROSS (cont.)

V. Some slight and indefinite vertical lines which had hitherto projected above the roof of the old palace, over the first dormer window, have been burnished out. Traces of the burnisher are clearly visible in the sky. One impression.

VI. All traces of the burnisher have been removed. One impression.

VII. There are still only four short horizontal strokes towards the left of a light patch on the open gate between the shed and the handle of a spade. Ten similar strokes have been inserted to the right of the four named above. The sides and roofs of the dormer windows are still quite lightly shaded; on the roof of the fourth, for instance, six lines about 1 mm. apart can be distinctly counted. The shadow below the gable-end of the shed is more intense, and there is heavy shading, slanting from left to right, just within the shed to the left, ending 1½ in (38 mm.) from the foot of the plate and 4¼ in. (108 mm.) from the right end. One impression.

VIII. The roofs and sides of the dormer windows are much more heavily shaded; the lines on the roof of the fourth are increased in number and no longer distinct. There is still a white patch just to the left of the wheel near the two men. One impression.

IX. The slanting iron-bar on the open gate, behind the heads of the two men who stand by the cart, has been darkened with many fresh lines following the direction of the slant. The white patch near the wheel has been worked over. The fresh burr on the gables of the dormer windows has been reduced. Eleven impressions.

X. In the ~~middle~~ midst of the gable-end over the closed door of the shed near the horse's head, there had hitherto been a dark clot with curved trees over it. This has now been replaced by an oval opening, 7/16 in. (11 mm.) in height, and the gable itself has been darkened with additional vertical lines. The shaded end of the main building and the tiles on the roof have been much darkened. The new lines just below the ridge of the roof, for the space of ⅜ in (10 mm.) to right of the foot of the tall chimney, are strong in burr. Two impressions.

XI. The burr at the place mentioned has been reduced, so that the lines are no darker than others on the roof. Four impressions. (From nature.)

W.15

C.D. 262.

262. CULROSS ROOFS. 1909

Rising above a huddle of steep-pitched roofs, a church tower stands out clearly against the waters of the Firth of Forth. On the right are gardens at the backs of houses in the little town of Culross.

Dry Point. 7¾ x 10¾; 194 x 274.

Forty-nine impressions, in eight states.

The length of the plate is ~~10¾~~ 12 5/8 in., ~~274~~ 320 mm.

I. The distant hill to left of the church tower is white between its outlines. Two impressions (one on thick, one on thin, Japanese paper)

II. The lower part of the hill to left of the town is darkly shaded, while a more distant part, above it, remains white. Lines have been inserted on the surface of the water above the little boat with a mast and between that boat and the shore. Two impressions.

III. The shaded part of the distant hill has been lightened. There is much more work on the gardens, and generally over the right end of the plate; for instance, the end wall of a house cut by the end of the plate, a little more than half way up, hitherto white, is now shaded with vertical lines. Two impressions.

IV. The plate has been cut at the right end to the length described. The distant hill, both to left and right of the tower, is now very light, and the upper outline has almost entirely disappeared. In a garden near the side of the plate on the right, two inches from the foot of the plate, is a man digging, rather indistinctly drawn. Three impressions.

V. The man last mentioned is covered by the foliage of a tree which droops towards the left from the side of the plate. The highest part of this foliage is 3¼ in. (82 mm.) from the bottom of the plate. The distant hill has been slightly darkened again, and there is a wavy outline between the darker portion and a much fainter and more distant outline above it. Three impressions.

262. CULROSS ROOFS (cont.)

VI. The foliage on the right has been thickened and darkened; it now rises to 3.5/16 in. (85 mm.) from the foot of the plate. Three impressions.

VII. The tree again altered. The uppermost cluster of foliage extends 7 mm., instead of 5, from the side of the plate, and 82 mm., instead of 85 mm., from the foot. Ten impressions.

VIII. The small boat with a mast towards the left, which had shown signs of wear, has been re-worked. The mast is thickened, a short upright line makes its appearance just to left of the foot of the mast, and a fine horizontal line divides the boat from the water under the bows. Twenty-four impressions.

From Nature.

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263 HOUSEBOATS AT SHIPLAKE-ON-THAMES - No. 1. 1909

A man (Mr. J. Craig Annan) is seen sitting under an awning at one end of a barge moored at the foot of a lawn. Across the river are houseboats with a background of trees.

Dry Point. 4 x 6; 152 x 101.

One early impression. Four more printed in 1946. Bone proposes to print 2 more (1948).

Done from nature in July, 1909, when the artist was spending a day with Mr. George Davison, of Kodak, Ltd., at The White House, Shiplake-on-Thames.

(For "Houseboats, Shiplake-on-Thames - No. 2", see No. 267 →)
Bone may print 2 more, yet.

CD.264.

264. AYR BEACH. August 1909.

A long white wall divides the beach from the town, in which a tall steeple, and somewhat to the right of it a big house with three rows of windows are the most conspicuous objects. The sea is on the right. A boat has stranded not far from the middle of the plate and casts a heavy shadow on the beach. The general effect is light and sunny.

Dry Point. 3 x 8.15/16; 76 x 227.

Two trial proofs, in one state, and thirty-two published impressions, also in one state.

I. (Trial). Before the stranded boat and those in the water. The shaded sides of the buildings towards the left of the plate are much lighter than in the finished state. Two impressions.

Published state:-

II. Completed. Thirty-two impressions.

From nature.

C.D. 265.

265. NEAR CHICHESTER. (SUSSEX). 1909

Both shores of an estuary are seen, with a sailing vessel at anchor towards the right under the downs. In the foreground to the left a summerhouse, with bushes and a shed behind it, stands within a fenced enclosure. Near the corner of the fence is a rowing-boat, more to the right a sailing-boat in which a man stands, attending to the furled sail; another small sailing-boat lies on dry land, its stern fastened by a rope to a tab.

Dry Point. 4¼ x 10; 108 x 255.

Two trial proofs, in one state, and forty-two published impressions, in four states.

I. (Trial). The plate measures 12¾ inches, or 320 mm., in length, 2¾ inches at the left and remaining blank. The work is finished, except at the left end. Two impressions.

Published states:-

II. As described. Before the vane of the weathercock on the summerhouse, but the upright rod to which the vane was afterwards attached is already there. As described. Twenty-two impressions.

III. The vane added to the weathercock. Ten impressions.

IV. The distant downs and the trees near the water to the left of the boat across the water have been re-touched. There are now two lines slanting from right to left, instead of one, to indicate the bowsprit of the boat itself. The outlines of the bowsprit of the sailing-boat in which a man stands consist of two clearly separated parallel lines. Five impressions.

V. The tackle at the top of the mast of the sailing-boat last named has been re-touched and darkened. The outline of the bowsprit of the same boat have been strengthened and the lines run together towards the right. The grass near the bow of the boat, under the bowsprit, has been darkened. Five impressions.

From nature.

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C.D. 266
267.

266. THE PROVOST'S BOATHOUSE, CULROSS - No. 2. 1909

The same composition as No. 259, but two boats lie in the water at the door of the boathouse, the stern of one being hidden in the shadow within the opening.

Dry Point. 6 x 5.7/16; 150 x 139.

One trial proof and twenty-six impressions of the one published state.

I. (Trial). The plate measures 9⅜ x 6.1/16 in; 239 x 153 mm. There is an interval of ⅜ in. on the right between the hill and the edge of the plate.

Published state:-

II. The hill extended to the right, and the plate cut down at the bottom and on the left side.

(This plate, a repetition of No. 259, dates from October, 1909.)

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267. HOUSEBOATS AT SHIFLAKE -ON-THAMES - No. 2. 1909

On the farther side of the Thames are houseboats, in the foreground a barge with an awning under which a man is seated, to the left. Rowing boats, two of which carry small sails, move about the river. Unfinished.

Dry Point. 4⅝ x 7.11/16; 118 x 195.

Four impressions in two states.

I. The plate measures 8½ x 11½ in. (215 x 292 mm.), and the subject is marked off by ruled lines from the compartments which are left blank, except that at the top there is a slight sketch (inverted) of cottages. One impression.

II. The plate cut to the dimensions described. No alteration in the work. One early impression. Two further impressions printed in 1946. Bone proposes to print two more (1948).

(A repetition, dating from the autumn of 1909, of an earlier plate, No. 263.)

C.D. 268
' 269.

268. DEMOLITION OF THE OLD COURT-HOUSE, GLASGOW. Jan. 1911.

The walls are already half demolished, a crane projects above them towards the left; towards the right a ladder stands against the inner wall of an upper storey, a man at the top of it. A horse and cart are prominent in the foreground, where several men are at work beneath the walls. In the distance on the extreme left we see a gaunt church tower with houses near it.

Dry Point. 5.15/16 x 10½; 150 x 275.

A blank space of 50 mm. at left, and of 3½ mm. at right end, each ruled off by a vertical line.

Five or six impressions, the earliest of which is brown. (Two of the black impressions were printed in 1916. on old paper; the rest are early). Two further impressions printed in 1966.

The subject is to be found, with some variations, in the right hand portion of the drawing entitled "The Old Justiciary Court House, from Glasgow Green", in the series of "Fifty Glasgow Drawings" (N. 20). The Church Tower has been brought nearer to the Court House, & the intervening tall spire is omitted.

Plate destroyed, 1948.

269. SKETCH OF FIESOLE. 1911.

A hill crowned with buildings and cypresses, girt by a wall; this is the convent of San Francesco. On the slopes lines of cypresses connect the scattered houses. The effect is light and sunny. Signed M. Bone. (M and B connected), near the right lower corner.

Dry Point. 3.15/16 x 5.15/16; 100 x 150.

Six impressions, in two states.

I. Before the signature, and before several of the rows of cypresses. There is nothing on the left half of the plate between the buildings and the lower edge of the plate. One impression.

II. As described. The blank space on the left has been partly filled by trees, lightly sketched but unfinished. Five impressions(the two earliest printed in brown on stout Japanese paper, with tone on the background, one of the same character on rather thick, white Italian paper, the other two blacker and clean-wiped, on thin white Japanese paper).

The view from Villa dell'Ombrellino, the residence of the late Colonel R. Goff, R.E., sketched from nature on the plate. A proof of the second state, presented by the artist to Col. Goff was dated in pencil "Jan. 20th 1911." Plate destroyed (April 1943)

C.D. 270.

270. BOOK-PLATE OF DON BIRI MOROZZI. 1911

A fountain is seen through an arched doorway in a wall surmounted by a shrine of the Madonna. Trees rise above the wall, and Madonna lilies grow at its foot. On the front of the wall are the words: EX. LIBRIS. / . D. BIRI MOROZZI.

Etching. 2¼ x 2; 63 x 51.

Two states.

I. Before the Florentine lily on the keystone of the arch, and before several of the flowers and buds on the lily stems. Two impressions:

II. With these additions. Number of impressions unknown.

The plate, etched at Settignano from a drawing, was presented by the artist to the Tuscan parish priest whose name it bears; he retained a few impressions.

The original pencil drawing was in the collection of the late Jas. Maclehose, Glasgow, and was acquired by the Wiggin Collection, Boston Public Library, in 1946.

C.D. 271.

271. GLASGOW: EAST END. 1911

A group of tall warehouses and a clock tower lighted from the left; in front of them high palings shored up, and in front of these palings a low, dark wall extending to the left end of the plate, where a small chapel stands behind the wall; on the near side of it are two masts towards the left, and the end of another high building on the extreme right. In the foreground are men and carts near each end of the plate.

Etching and Dry Point. 1.31/32 x 3.15/32; 50 x 89.

Nine impressions, in two states.

I. Pure etching. The plate measures 9.29/32 in., or 251 mm. in length, and is divided by vertical lines into four unequal spaces, of which the first is blank; the second contains sketches of a house, a bird, two figures, and some birds in the air, put in by the artist's son, Stephen; the third contains the subject described; and the fourth a sketch of a man standing on a hillock watching the sunrise. Three impressions

II. Retouched with dry point. The plate cut to the dimensions described. Six impressions.

Plate destroyed (March 1944).

Etched at Settignano, about February, 1911, from a drawing.

C.D.272.

JUSTICIARY

272. THE OLD COURT-HOUSE, GLASGOW. 1911

In the foreground flows the Clyde, chiefly in shadow. It is crossed on the left by a bridge, of which only half of one span is visible. Above it rise a tall church tower and other buildings. Across the river stands the old Court-House, its stone facade in strong sunlight; beyond the deeply shaded end a row of houses extends to the right edge of the plate. Signed A Bone on the water, near the right lower corner.

Dry Point and Etching. 5¼ x 7.27/32; 133 x 199.

Eleven Trial Proofs, in six states, and one hundred-and-twelve impressions of the one published state. The plate was begun and finished in dry point, but the artist had recourse to etching at the second and fifth trial states.

I. (Trial A.) Pure dry point. The sky entirely white and the river lightly shaded. The plate measures 6 by 7⅞ in., or 152 by 200 mm., and its angles are sharp. One impression.

II. (Trial B.) The plate cut both at top and bottom to the dimensions described, and its angles rounded. The work carried much further both in dry point and etching, the river being now shaded with etched lines up to the right end of the plate. In addition to two boats near the bottom of the plate towards the left, part of a third is now seen, in which are a seated and a standing man; a plank is thrown across from this to the larger boat. In place of a rudimentary wooden structure on the roof, just to right of the flag-staff, a tall square framework has been etched, with a man kneeling on the roof beside it. Numerous other alterations. One impression, on very thin paper.

III. (Trial C.) The river further shaded in dry point. The figures in the lowest boat no longer visible. A low arch, hitherto seen towards the right on the wall across the river, has been worked over. The etched structure on the roof has been removed, and there is new scaffolding in dry point which extends from the ground to some height above the roof, and masks the third window from the left on each storey

272. THE OLD JUSTICIARY COURT-HOUSE, GLASGOW (cont.).

of the central, recessed portion of the building. Faint smoke now rises towards the left from a point near the left lower corner of the Court-House, and there are a few very slight lines near the top of the sky, which is otherwise still empty. One impression, on thick paper.

IV. (Trial D.) The smoke strengthened, and much new work in the sky, the upper portion being covered by a tangle of dry point lines with fairly strong burr. A little post or flag-staff, which rises above the shaded end of the Court-House, is inconspicuous, being no darker than the sky behind it. Three impressions, one of them on thick white paper, the others on Japanese.

V. (Trial E.) The work in the sky much reduced. The smaller flag-staff quite distinct. The narrow scaffolding, the oblique shading on the fronts of the houses to the right, the outlines of the boats and plank and many other details, have been etched and are much more distinct. The lighted portion of the masonry rising from the water under the arch, and adjoining wall on the extreme left have been re-touched. The oblique shading from right to left on the roof of the house adjoining the Court-House is new. Before the signature. Two impressions.

VI. (Trial F.) Signed H Bone, very indistinctly, the H and B combined in a monogram. The total length of the signature is 5 mm. No other alteration. Three impressions.

Published state:-

VII. As described. After the Trial State F, there were many minute alterations on the stone work of the façade of the Court-House, much of the shading, both vertical and horizontal, on the lighter portions having been burnished out. A man on horseback, who had hitherto appeared above the parapet of the bridge 12 - 16 mm. from the left end of the plate, has disappeared. The signature has been re-touched; its length is now 8 mm., the H has been detached from the B, and the letters of the word Bone are more distinctly separated.

After two impressions, now in the publishers' collection, had been taken by the artist himself at Florence, the

272. THE OLD JUSTICIARY COURT-HOUSE, GLASGOW (cont.)

plate was sent to England and steel-faced, and 110 impressions printed by Brooker in April 1911 were included in the special edition of "Glasgow, Fifty Drawings by Muirhead Bone, with notes on Glasgow by A. H. Charteris." (Glasgow, James Maclehose and Sons, Publishers to the University, 1911). This edition was limited to 100 numbered copies for sale and 10 copies for presentation. In July 1911 the plate was candelled, a strong line being ruled horizontally across it, and was presented by the publishers to the Glasgow Corporation Art Gallery, with an impression from the cancelled plate. Similar impressions are in the Artist's collection and that of the late Mr. Maclehose,

The plate was etched, in reverse, from a pencil drawing published in the 'Fifty Drawings' (No. 19) under the title 'The Old Justiciary Court-House (South Front) from the Clyde.'

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273. SETTIGNANO. (About February) 1911

A view of Tuscan hills, partly planted with fruit trees and cypresses, and undulating fields, which are white and dark in alternate patches. On a hill to the left is the villa of Poggio Oberardo.

Dry Point. 2.11/16 x 8½; 69 x 215.

Three impressions.

C.D. 274
· 275
· 276

274. THE BARGELLO and BADIA, FLORENCE. 1911.

Unfinished. A pointed tower, in outline, with some roofs and walls below it nearly finished. To the right, a high wall surmounted by a square tower, in outline.

Dry Point. 13.7/16 x 7.11/16; 342 x 195.

Two early impressions. Two further impressions printed in 1946

From a drawing. Plate destroyed, ~~(April 1923)~~.

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275. A ROAD IN THE MARCHE (ITALY). September 1911.

A bend on a road, along which carts are passing. Two men stand conversing at the extreme left. Beyond the road, in the middle of the plate, is a small church with a hill behind it; more to the right are several poplars, two of which are much taller than the rest.

Dry Point. 7.7/16 x 6.11/16; 189 x 170.

Nine impressions, the two earliest of which have a number of irregular marks in the sky, towards the left; these blemishes were removed from the plate before the rest were printed.

From nature.

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276. THE STREET, PORTO SAN GIORGIO. 1911

Small horses and carts on the right; beyond them a much bigger square house surmounted by a belvedere; trees and hills at end of the vista of the street. Signed Muirhead Bone near the left lower corner.

ETCHING, with touches of dry point. 5 x 6.7/16 x 126 x 163

Not printed till 1944-45. Twelve impressions.
Bone proposes to print twelve more (1948).

C.D. 277.

277. DISTANT FERMO (ITALY) — No. 1. 1911.

In the foreground a river bed, half empty, spanned by a wooden bridge with trees at either end. In the distance the town of Fermo on its hill, crowned by a church.

Dry Point. 3¼ x 6¾; 80 x 171.

Fifteen impressions, in six states.

I. The outline of the distant hill does not rise above the covered cart which is crossing the bridge. Four impressions.

II. The distant hill rises about 1 mm. above the cart, and the little trees 10 mm. to right of the cart have been raised from 4 to 6 mm. in height above the rail of the bridge. The town has been taken out and put in again, much modified. There is now a conspicuous castle, with its side white, at the right end of the town, where there was previously a mass of dark lines with no conspicuous feature. Three impressions.

III. The slope of the hills below the highest tower, near the left end of the bridge, which had hitherto contained some white patches, is now shaded over; the lines of the town have been reduced and are less distinct; there are dark patches on the covered cart. Two impressions.

IV. The shaded slope is once more lightened. There is now a further line of distant hills, rising a little over 2 mm. above the covered cart, and appearing towards the right between the trees at several points, especially in the wide gap between the two last trees. There is still a white patch between the tower on the left and the trees to left of it. Two impressions.

V. The white patch has been filled up with foliage. The tall poplar on this side has been widened, showing now marked by a convex curve instead of a nearly straight outline on the right. The new distant hill has been lowered to left of the covered cart. One impression.

277. DISTANT FERMO - No.1 (cont.)

VI. The little trees mentioned in II. have been further raised to 7 mm. above the rail. Some outlines of the distant town have been retouched. Three impressions.

From nature.

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278. SUNSET, FROM THE PINCIO, ROME. Oct. or Nov. 1911.

In the foreground a stone balustrade interrupted by two pedestals on which statues stand, seen from the back, dark against the sky. Two priests walk towards the right near the first statue; over them rises the obelisk of the Piazza del Popolo. The second statue is overhung by a tree.

Dry Point. 4½ x 6¼; 114 x 159.

Seven impressions, in two states.

I. The balustrade is incomplete; the backs of the statues are only partially shaded; there are only a few light lines in the sky between the heads of the two statues. Two impressions.

II. The balustrade completed; the statues shaded all over. There are longer slanting lines in the sky, extending to left of the first statue and to the height of ¾ inch above it. There is still an interval of nearly ½ inch between the work and the edge of the plate on all sides. Five impressions, one of which is touched with ink.

From nature.

C.D. 279.

279. ST. PETER'S, FROM THE PINCIO, ROME Nov. 1911.

St. Peter's and the intervening buildings of Rome are seen from the terrace on the edge of the Pincio. Two carabinieri stand by the stone wall, turning their backs to the spectator.

Dry Point on zinc. 5.15/16 x 8⅞; 151 x 225.

Seven impressions, in three states.

I. Before the carabinieri and the wall, only the top of which is indicated by a ruled line. In the blank space below this line there is a little foliage towards the right. Three impressions.(+)

II. The carabinieri inserted in outline; the first (to left) has his left arm stretched out towards the left. Instead of a solid stone wall there is an open railing formed of intersecting arcs and upright posts with a solid pedestal near right end. The signature Muirhead Bone has been inserted near the left lower corner. Two impressions.

III. The carabinieri are here completed; the first has his left arm hanging by his side. There is now a stone wall as solid as the two pedestals. The signature has been effaced. A line has been ruled right across the plate, 7 mm. from the foot.

Two impressions, pale and brown, giving the appearance of a worn plate in contrast with the earlier proofs which were black and rich in burr. In one of these impressions the work beneath the ruled line has been masked, whereby a blank space is produced.

From nature.

(+) On one of these there is a pencil note "4 proofs", but the artist says (Dec. 1912) that there are only three.

CD.280.

280. UNDER THE PINCIAN TREES, ROME 1911.

St. Peter's is seen in the distance from the terrace overhung by trees. Two priests walk along towards the right, and a lady stands near the trunk of a tree towards the right, with her back to the parapet.

Dry Point. 4¾ x 6¼; 121 x 165.

Thirty-two impressions, in four states.

I. At the foot of the tree, an inch from the right end of the plate, a narrow upright streak of light in the middle of the trunk is divided by dark lines from a wider light patch, quite on the right of the trunk, on which are three distinct dark lines, slanting slightly from right to left. Five impressions.

II. These lines have been much scraped down; the large light patch runs further up the trunk of the tree, and the narrow one is no longer divided from it. The square building with a conical top on the sky-line to left of St. Peter's is in outline, without any windows. The church with a spire near the hats of the two priests is also in outline. Twelve impressions, some of which are brown.

III. These buildings have been retouched, windows and dark spots being inserted; other distant buildings and St. Peter's have been retouched. On the soutane of the priest to the left there are still clearly marked parallel oblique lines extending as far as the end of the sleeve. Three impressions.

IV. All of the priest's soutane has been reworked and darkened, so that the parallel lines can no longer be distinguished. The other priest's soutane has also been retouched. Twelve impressions.

The impressions of the first state, and a few of the second, were printed soon after the plate was engraved; the remainder of the issue was printed in the summer of 1916.

From nature.

C.D. 281
282.

281. PALM BY WINDOW, PIAZZA DEL POPOLO, ROME. End of Sep. 1911.

Towards the left is the Porta del Popolo, and in the middle of the square the obelisk, the top of which is cut off by the edge of the plate. Round its base and near the foot of the plate are a number of cabs waiting for hire, and other vehicles.

Dry Point. 7¼ x 11.13/16; 185 x 300.

Three early impressions. Two further impressions printed, in 1946. Boole proposes to print a few more impressions (1948) if the condition of the plate allows of this.

From nature.

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282. BAGNOREA CIVITA. 1912.

View of a small fortified town (East of the Lake of Bolsena) on a precipitous hill, surmounted by a church tower. The gate of the town is approached by a winding road. There are slight indications of distant hills.

Dry Point. 4.15/16 x 8; 126 x 202.

Done from nature early in 1912. Not printed till March 1944.

~~[illegible]~~ Six impressions. Plate destroyed, ~~April 1946.~~ 1948

CD.283.

283. ORVIETO (ITALY). 1912

On the left are precipitous cliffs, crowned by the city of Orvieto. Beneath the rocks two roads converge, one of which mounts under olive trees from the distant valley, while the other, more open, with oxen and carts upon it, passes on the left under a mass of masonry over which a man is leaning. Beyond the cultivated plain we see a distant range of hills.

Dry Point. 9¾ x 11.11/16; 247 x 298. The plate is bevelled.

Two Trial proofs, in the same state, and twenty-seven published impressions, in ten states.

I. (Trial Proof) A large space of the side of the rock on which sunlight falls is entirely white; the distant hills end 35 mm. from the right end of the plate, and the work, though far advanced, is unfinished in several places. Two impressions.

Published states:-

II. The distant hills are lightly shaded, and do not rise, at the extreme right, more than 95 mm. from the foot of the plate. Five impressions.

III. The outline of the hills is strengthened and raised towards the right, ending 100 mm. above the foot of the plate. There is a patch of heavy new shading on the hillside, about 95-80 mm. from the right end of the plate, and also new shading on a lower level both to left and right of this patch. Three impressions.

IV. Part of the crest of the lower range of hills, at a height of 95 mm. from the foot of the plate, is strengthened by a conspicuous black line, double towards the left, extending from 65 -40 mm. from the right end of the plate. A new slanting line has been added beneath the row of nine dots near the lower right corner. One impression.

V. This line much reduced by burnishing; it has left traces, in the shape of two curves, meeting 5 mm. below the little sharp peak of the higher crest, by which alone this state can be distinguished from the second, which it closely resembles. Two impressions.

283. ORVIETO (cont.)

VI. The corner of a terrace jutting up, near the left lower corner, with a man leaning over the wall, which had appeared in all states up to this point, has been effaced, and the road is continued up to the left end of the plate. There is much fresh shading on the road beneath the cart and oxen, and strong fresh work fills up gaps in the roadside foliage, especially what was hitherto a white patch exactly half-way across the plate and 23-30 mm. above the lower plate-mark. Beneath the road is a patch of strong black shading, beyond which is a triangular white patch extending to the left lower corner of the plate. One impression.

VII. The patch of shading beneath the road has been largely scraped down, so as to look grey and indistinct, and the figures that fall within the shadow are much blurred. The triangular patch is filled up. One impression.

VIII. The patch of shading has been re-worked and darkened with lines chiefly horizontal, which cancel and obliterate the men and animals which were previously visible in the shadow. Two lines forming the shape ∧ , near the top of the shadow, are a peculiar mark of this state. One impression.

IX. The terrace with a man leaning over the wall has been put in again, as in States I.- IV., from which this and the following states can readily be distinguished by the presence of lines slanting from left to right on the side wall of the building near the road, otherwise white, 80-75 mm. above the foot of the plate, and by the absence of the white triangular patch in the lower left corner. In this state the whole of the newly inserted wall is very dark and rich in burr. One impression.

X. The burr on the wall lightened considerably, allowing the slope to be more readily distinguished from the parapet. Before a line, 9 mm. long, which appears in the last state of all in the lower right corner beyond the last sheep. Four impressions.

XI. With the line last mentioned. Eight impressions.

From nature.

C.D. 284

284. A TUSCAN FARM. 1912.

Two cows yoked together stand between farm buildings on the left and a row of cypresses. Hills in the distance. Signed Muirhead Bone at the foot of the foremost cypress.

Dry Point. 5.7/16 x 3.15/16; 139 x 100.

Four trial proofs in one state, before steel-facing, and two hundred and seventy-five published impressions, in six states, from the steel-faced plate. These were printed at Brooker's in March, 1913, and appeared in "The Art of Botticelli," by Laurence Binyon (Glasgow, J. MacLehose & Sons, 1913). All the alterations in state were made after the plate was steel-faced. Each of the lines added in states V. - VII. is indicative of some retouching done while printing was in progress, but too slight to be described.

I. (Trial Proof) Before the signature. Four impressions.

Published states:-

II. There is a white patch between the narrow window half way up the plate on the left and the wide projecting lodge above it. There are gaps in the foliage of the cypresses near the top of the plate, especially 16-20 and 34-38 mm. from the right side of the plate. Four impressions.

III. The patch and the gaps in the foliage are filled in. There is additional shading on the distant hill, on the cypresses nearest the house, on the foliage to right of the foremost cypress on the right, and on the trunk of that tree itself. The cow on the left still has a white patch on its flank. Three impressions.

IV. The flank of the cow on the left is much more deeply shaded; dark lines slanting slightly to the right now extend continuously along it. The under side of the house is more deeply shaded; in particular, a somewhat wide gap which existed between two lines, about 24-25 mm. from the top of the plate, has now been filled in by the insertion of a bifurcated line. Fifty-eight impressions.

V. A line has been added parallel to the long tail of the 'e' of the signature. Forty-four impressions.

284. A TUSCAN FARM (cont.).

VI. A second line has been added to right of the first. Three impressions.

VII. A third line has been added to right of the other two, making, if the tail of the 'e' be included, four lines in all. One hundred and sixty-three impressions.

From nature.

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285. BIASUTTI'S FARM, QUERCETO (ITALY). 1912.

In the immediate foreground is a high wall with a coping, on the further side of which a tall cypress rises on the left, extending to the top of the plate. Farm buildings are seen in the middle distance at the foot of a terraced hill, on the crest of which are a number of cypresses.

Dry Point. 7⅞ x 3; 202 x 76.

Twelve ~~Six~~ impressions, in two states.

I. The small cypresses on the crest of the hill stand out against a blank sky. Four impressions, on Japanese paper.

II. The distant hillside and a church have been put in behind the cypresses. The upper part of the tall cypress on the left projects much further from the edge of the plate. Fresh work has been added on the wall towards the right lower corner. Two early impressions, on white paper, to which six, on Japanese paper, were added in 1946.

Bone proposes to print six more (1948).

From nature.

CD.286.

286. THE ZATTERE, VENICE. 1912.

The Dogana is seen (in reverse) from the quay of the Zattere; in the distance are the buildings on the further side of the Giudecca, and on the left a group of sailing boats at anchor with barges in motion between them and the Zattere. Signed Muirhead Bone near the lower right corner.

Dry Point. 6[illegible] x 8.15/16; 176 x 228.

Twenty-five impressions, in eight states.

I. The barge on the left, with two men on it, is lightly shaded. The surface of the water is light; for instance, beneath the long oar there is nothing to the left, between oar and barge, except six slight horizontal lines on the water. Two impressions.

II. The barge darkened. Many fresh lines on the water; the six slight lines of I. are cancelled by heavier black lines, and there are others like them to right of the oar and lower down. Before the man standing near the wall on the right. The last portion of the wall, to right of the projecting angle, is white. One impression.

III. The man on the right inserted; the wall to right of him shaded; fresh work on the pavement of the quay near the foreground and on the trees above the wall. The small, half-furled sail which rises into the air between two towers has been darkened. Two impressions.

IV. The heavy burr on the trees above the wall has been reduced. The line of the quay does not yet extend past the boat to the foot of the plate. Two impressions.

V. The line of the quay extended to the foot of the plate; fresh shading beneath the adjacent boat. The lower right-hand corner of the pavement of the quay is still white to a height of 20 mm. above the foot of the plate. Three impressions.

VI. The horizontal lines on the lower portion of the pavement are carried up to the right end of the plate. There is still a white space of 7 mm. beneath the lowest line. Some fresh work on the shipping. The

286. THE ZATTERE, VENICE (cont.)

globe on the Dogana tower and the figure standing on it have been strengthened. Two impressions.

VII. A fresh line introduced close to the bottom in lower right corner. Before the signature. Two impressions.

VIII. The plate signed. The lines on the pavement above the signature have been much reduced, and the line beneath it, which was introduced in VII., has almost disappeared. Eleven impressions.

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287. THE ALPS, FROM THE LIDO. — No. 1. 1912.

From the Lido we look across the lagoon to an island near Venice, on which rises the tall mast of a wireless telegraphy installation. The outline of the distant Alps stretches right across the plate. In the foreground on the right is a tall house with a belvedere on its roof.

Dry Point. 4½ x 6.5/16; 119 x 160.

Ten impressions, in six states.

I. The belvedereis incomplete, and ends 5 mm. from the right end of the plate. Five impressions.

II. The belvedere is completed; its roof slants down to the right, but does not quite reach the end of the plate. There is no shading on the wall of the house to right of the windows. One impression.

III. The wall of the house is lightly shaded with a single series of vertical lines. Much additional foliage along the right half of the plate at the foot. Two windows have been inserted in the low house in the foreground near the left, with a row of vertical lines beneath them, ending 54 mm. from the left end of the plate, and this house is connected with the left end of the plate by an irregular jagged line and twelve approximately horizontal lines of uneven length. The outline of the Alps has been retouched. One impression.

287. THE ALPS, FROM THE LIDO - No. 1 (cont.)

IV. The lower part of the newly shaded wall and all the left side containing the windows have been darkened; the belvedere and roof have also been darkened. The vertical lines on the left have been continued beyond the house and end 4 mm. from the end of the plate. There is additional shading on the foreground to right of the low house and beneath the three little figures. The Alps have been again retouched. One impression.

V. Reflexions have been added beneath the row of posts which emerge from the lagoon. The four poplars on the left have been retouched. The twelve lines mentioned in the description of the third state remain unaltered. One impression.

VI. The five lowest of these lines are crossed by lines slanting from right to left, which are continued across the water up to the corner of the low house. One impression.

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288. THE FISHMARKET, VENICE. - No. 1. 1912.

A row of columns, towards the left, supports the flat roof of the fishmarket, at the further end of which is a doorway, with pointed arch. On the right is an open arcade. The floor of the hall is crowded with salesmen and customers, with fish on tables, fish on baskets, fish on sloping slabs.

Dry Point. 6⅞ x 9.15/16; 174 x 252.

Ten impressions, in three states.

I. Large white spaces remain upon the ceiling, to left of the columns and on either side of the electric light fitting quite at the top of the plate. Three impressions.

II. The beams are continued up to the front across the spaces which had been left blank, but there are still white intervals between them, as much as 4 mm. wide in some places, to left of the columns. Two impressions, on Japanese and old paper respectively.

C.D. 288 (cont.)
289.

288. THE FISHMARKET, VENICE - No. 1. (cont.)

III. The white intervals have been reduced; the beams to left are more deeply shaded, and uniform in appearance with those to right of the columns. Five impressions, of which two are clean wiped and three covered with a dark tone.

From a drawing. The alterations constituting the second and third states were made in 1916.

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289. PONTE VECCHIO, FLORENCE. 1912.

The Bridge itself, of which one span is seen, is left very unfinished. Beyond it, on the left, are two arches of a colonnade overlooking the Arno. Several towers of unequal height rise above the roofs of the houses near the end of the bridge, and a dark range of mountains appears in the distance.

Dry Point. 7.13/16 x 6; 199 x 152.

Twelve impressions (of which one, on Japanese paper, is contemporary; two, on old paper, were printed in 1916, and show some scratches towards the right. Two more impressions were printed in 1945, and seven in 1946).

From nature.

C.D. 290.
291.
292.

290. SESTRI LEVANTE. (ITALY). 1912.

To right and left are the houses of the town, with boats ashore beneath them, drawn from the beach; the foremost boat on the right bears the number 199. Near to the centre of the plate is a pediemented building with a clock, flanked by two towers.

W 1113 Dry Point. 7½ x 9¾; 201 x 248.

Six impressions. Plate destroyed (April, 1923).

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291. THE BEACH, SESTRI LEVANTE. 1912.

The town seen from the beach. High on the left a church tower; in the centre a building with pediment and clock, flanked by two towers; on the right, boats.

Dry Point. 3.15/16 x 6; 99 x 153.

Eight impressions taken, in 1945-6.
Bone proposes to print six more (1948).

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292. BOATS AT SESTRI LEVANTE. 1912.

The beach; on the right two sailing boats, high and dry; on the left three huge casks, with a man and woman standing near them; between this group and the boats are a horse and cart and another horse. Unfinished.

Dry Point. 6.15/16 x 7.15/16; 136x202.

Two impressions, in two states.

I. As described. One impression.

W 1109 II. On the blank sky was engraved in dry point by Mukul Dey, in 1920, a portrait head of Gertrude Bone, in profile to the right, towards the original top of the plate.

One impression (printed by Muirhead Bone and presented by him to Mukul Dey, who subsequently sold it to Campbell Dodgson, on April 5th, 1920)

C.D. 293.
294.

293. THE FORT, GENOA. 1912.

The fort stands on ground rising towards the left. On level ground at the foot of the hill are many small figures. The foreground is blank. There are buildings on the right.

Dry Point. 3 x 6; 76 x 152.

Done from nature in September 1912, while staying at Sestri Levante. Not printed till March 1914. Six impressions. ~~Two further impressions printed in 1916.~~

Plate destroyed, 1946.

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294. THE LANTERNA, GENOA. 1912.

The tall lighthouse, from which the plate is named, rising from a rock in the middle distance. On the shore some men are engaged in breaking up an old ship, one end of which projects towards the left into the sea.

Dry Point. 3.3/16 x 8⅞; 81 x 227.

Twenty-four impressions, in six states.

I. An unfinished shed, supported by posts, projects from the right end of the plate and hides part of the barracks on the distant hill. Three impressions, on thin Japanese paper, printed in December 1912.

II. The posts remain, but the shed has disappeared, and the barracks are continued to the end of the plate. The end of a house seen in the wider interval between the posts is almost entirely white. One impression, on Japanese paper.

III. The end of the house is darkened, with strong burr. The fragment of a ship near the left end of the plate has been much darkened. One impression on old paper.

W. 1337

IV. The end of the house much lightened; it is now seen to be shaded with light horizontal lines. Nine impressions, on old paper.

W. 102

C.D. 294. (cont.) 295.

294. THE LANTERNA, GENOA (cont.)

V. The lighthouse, the contour of the rock on which it stands, and that of the low fort to the left have been re-worked. There is a heavy patch of shading on the wall in front of the rock, 76-88 mm. from the left end of the plate. A tiny flagstaff has been added 26 mm. to right of the lighthouse. Before the signature. One impression, on Japanese paper.

VI. The signature inserted. Nine impressions, on Japanese paper.

From nature.

The alterations constituting states II - VI were made in the summer of 1916.

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295. GAVIN ASLEEP. 1912.

The head, only, of a child (the artist's younger son) asleep, near the top of the plate, which is otherwise empty.

Dry Point. 5¼ x 3.13/16; 134 x 97.

Done from life, at Hampstead, in December, 1912.

Nine impressions, in two states.

I. As described. Unsigned. One impression, dating from 1912.

II. Beneath a ruled line, just above the foot of the plate, the artist has engraved "With warm Christmas wishes from Muirhead & Gertrude Bone, 1913 (sic)." (the 3 is erased). (Date should have been 1912, not 1913). Not printed until April 1946, when two impressions were printed, to which six were added subsequently, with the inscription masked, making eight, in all, of state II.

Bone may print four more (masked) impressions, 1948. If so, total edition will be 13.

C.D. 296.

296. THE DOGANA, VENICE. 1913.

The Dogana is seen from the lagoon, outside the entrance to the Grand Canal. In the distance, to the left, the buildings of the Giudecca are seen across a multitude of sailing boats. Signed Muirhead Bone near the lower right corner.

Dry Point. 8 x 11; 202 x 279.

Thirty-six impressions, in fourteen states.

I. Before any indication of waves on the lagoon. In the portico of the Dogana, beneath the clock, a white space has been left, resembling a sail. Four impressions.

II. The white space has been partly filled up by inserting the outline of a door. The surface of the lagoon is lightly rippled. Towards the right, however, there are blank spaces entirely free from ripples, especially for a distance of about 15 x 75 mm. beneath the barge 4 cm. from the right end of the plate, and a space of 32 x 105 mm. in the lower corner of the plate. One impression.

III. With additional ripples in the water. Each of the two spaces mentioned above contains more lines; those in the lower part consisting of a number of long lines, none of which approach within 18 mm. of the foot of the plate. There are also some additional wavy lines indicating the reflections of the masts to left of the Dogana. Before the signature. Two impressions.

IV. The signature inserted; it ends 50 mm. from the right edge of the plate and 20 mm. above the lower edge. There are two lines across the word Muirhead, but no detached lines beneath the signature. There is a long straight line in the water 12 mm. beneath the barge mentioned above. One impression.

V. The long straight line burnished out. There is a new line, 35 mm. long, touching the right edge of the plate, 58 mm. from the foot; another, longer line below and to the left of this, and another commencing beneath the level oar that projects from the boat on the left, and extending to the right. There are also two new connected lines just beneath the signature, but detached from it. One impression.

296. THE DOGANA, VENICE (cont'd)

VI. The three long horizontal lines introduced in V. have been burnished out, leaving slight traces. No new work. Ten impressions.

VII. The dome and façade of the distant church retouched. The stern of the boat on the left re-worked and very rich in burr. The ripples beneath the stern are now extended by the addition of numerous short lines, close together, which extend to 3 mm. from the left edge of the plate. One impression.

VIII. The hat of the man sitting in the boat, and the clothes of the man leaning forward in the bows, have been retouched. New wavy lines have been added to the ripples towards the right, which now approach within 12 mm. of the foot of the plate at a distance of 77 mm. from the right end. Three impressions.

IX. There are additions to the ripples on the water to right of, and below, the signature; these now approach within 13 mm. of the foot of the plate. Three impressions, of which the first has two accidental scratches in the sky, a short horizontal one to right of the square tower of the Dogana, and a slanting one about 75 mm. above it, which were burnished out immediately afterwards.

X. Horizontal lines make their appearance upon the water above the boat on the left, crossing the mast. The masts between the Dogana and the distant church have been retouched. Two impressions.

XI. With touches consisting of heavy carved lines on the water beneath the prow of the boat on the left, and near the end of the new work beneath the stern. Five impressions.

XII. The whole of the architecture on the right has been retouched. The vertical shading on the end wall, cut by the plate-mark just halfway up the plate, is now continuous. All the sails beneath the Dogana and the church have been retouched. There are fresh touches on the left side of the dome. The yards of the two sails 25-35 mm. from the left end of the plate have been strongly retouched, and the outline of the small sail near the left edge of the plate has been completed. One impression.

C.D. 296 (cont'd)
· 297.
· 298.

296. THE DOGANA, VENICE (cont'd).

XIII. Fresh lines added to indicate a shadow cast on the water by the sail beneath the dome. A horizontal line added where the posts on either side of mast and sail of foreground boat emerge from the water. Heavy retouches on the distant boats and buildings towards the left, especially at the extreme end adjoining edge of plate. Fresh touches on the water beneath the stern of the foreground boat, the lines now approaching within 2 mm. of the edge of the plate. One impression.

XIV. The shaded side of the tower of a warehouse on the Giudecca, close to the left edge of the plate, has been darkened; further heavy retouches to left of it. The hull of the ship partly hidden by two white sails has been darkened, and its bowsprit lengthened, extending as far as the middle of the shaded side of the tower above it. One impression.

Done at Steep, Petersfield, Hampshire, from a drawing.

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297. THE PORT OF GENOA, FROM THE RIGHT. 1913.

An unfinished sketch of the harbour, with the lighthouse as its most conspicuous object, drawn from a hill behind Genoa. The horizon line is high.

Dry Point. 7 x 10.15/16; 178 x 278.

N.1173

Two cards impressions. Two further impressions printed, in 1946. From a drawing.

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298. THE DROME, PORTO SAN GIORGIO. 1913.

In the distance on the left is the town of Fermo. On the shore of the Adriatic is a group of laundresses, and women walk by the edge of the sea carrying baskets of linens.

Dry Point. 3 x 8; 77 x 203.

Engraved in 1913 from a drawing. Not printed till 1945. Plate destroyed, 1946.

~~[illegible]~~ Few impressions.

Some impressions show scratches in the sky.

C.D. 299.

299. RAINY NIGHT IN ROME. 1913.

On the right, the glare of a gas lantern lights up the side wall of the church of San Rocco, at the angle of the Via Schiavoris and the Via di Ripetta. Various groups of figures stand near the church, and a priest, carrying an umbrella, walks off towards the right. A closed cab, with an umbrella over the driver, waits near the street-lamp, and another is seen on the open space leading to the Ponte Cavour. The distant houses are tenements on the other side of the Tiber. The sky is black and densely streaked with falling rain.

Dry Point. 12 x 8½; 303 x 227.

One hundred-and-twenty-five impressions, in ten states.

I. Before some strong lines slanting from left to right, indicating rain, on the lower part of the sky to the left. Before some heavy shading on the distant building to the left, especially above, and on both sides of, the more distant carriage umbrella, and over the brightly lighted doorway to the right of it. These parts are, however, already lightly shaded. The ground, in the lower right corner, is blank to a height of 10 mm. from the lower plate-mark. Forty-eight impressions.

II. With the new lines in the sky. The shading on the ground in lower right corner approaches within 5 mm. of the lower plate-mark. One impression.

III. The new lines in the sky on the left are much less conspicuous, being now crossed by additional lines from right to left. Long, slanting lines added on the middle foreground; all the new work on the ground very rich in burr and covered with black clots. One impression.

IV. The burr on new lines in foreground, especially towards the left, much reduced. A large proportion of the lines are now thin and clear. One impression.

V. The wall of lower range of distant buildings, just to left of the church, has been further darkened, the effect being to concentrate the light from the street-lamp to a narrower ring. Dark vertical lines have been added near the left side of the pilaster at the corner of the church, 135-160 mm. from the lower plate-mark. One impression.

C.D.299 (cont.)

A RAINY NIGHT IN ROME (cont.).

299. VI. Few horizontal lines in foreground near lower left corner, partly filling up a gap that had hitherto existed, about 11 mm. above the lower plate-mark and 35-40 mm. from the left end of the plate. There are still no lines within 12 mm. of the lower plate-mark at this place. Sixteen impressions.

VII. Many lines added towards the lower left corner. One of these, a long horizontal line, lies within 9 mm. of lower plate-mark. The distinct vertical lines on a placard on the side of the church to right, above the priest's umbrella, have been burnished out, and are replaced by a multitude of slight lines, producing the effect of a greyish, blurred patch. Fourteen impressions.

VIII. The distant buildings and the side of the church have been very extensively re-worked. Three parallel horizontal lines make their appearance on the wall of the church, 20-22 mm. above the woman's umbrella, to mention one only of the very numerous additions. Slanting lines of rain, from left to right, have again been introduced, as in state II. The tangle of lines towards the left in the foreground has been thickened. One impression.

IX. The new work on the sky has been scraped down, so that the slanting lines are no longer conspicuous. There are fresh fine lines above and to left of the lamp, slanting from right to left. The lowest of these is 3 mm. from the left upper corner of the lamp. One impression.

X. A set of new short horizontal lines has been added, one above the other, like the rungs of a ladder, on the wall of the church, over the priest's umbrella, about 113-125 mm. from the lower plate-mark. Forty-one impressions.

No. 534

From a drawing.

CD.300
301
302.

300. THE CASTLE OF S. ANGELO, ROME. 1913.

The castle, towards the left, is the only portion comparatively finished of a composition which includes the marine embankment of the Tiber and a bridge in course of construction or repair.

Dry Point. 9 x 14; 227 x 355.

W.1775 Two early impressions. Two further impressions printed in 1946. Bone may complete this plate, and print a small number of impressions. Otherwise, no more will be printed.

Engraved from a highly finished drawing which belonged to the late Mr. T. C. Alexander.

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301. THE TEMPLE OF MINERVA MEDICA, ROME. 1913.

A fragment of vaulted building, flanked by buttresses pierced with round arches. Mean buildings to the right, and a group of workmen near the foreground. On the left a group of men and horses. Very unfinished.

W.1115 Dry Point. 10 x 11.15/16; 255 x 303.

Two early impressions. Plate destroyed (April 1923).
Two further impressions printed in 1946.
From a drawing.

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302. DISTANT ST. PETER'S, ROME. 1913.

The dome of St. Peter's rises over the crest of a hill in the middle distance. On the right is a square tower flanked by low buildings.

Dry Point. 3¼ x 6¾; 82 x 171.

Done from a drawing, about 1913. Not printed till 1946.

Eight impressions. Plate destroyed, 1948.

C.D. 303.
304.

303. THE WALLS OF ORVIETO. 1913.

A steep road rises on the left to the town. On it a man rides downhill; another stands leaning on the wall. Beneath the precipitious wall a road leads toward the country, over which hang rain clouds.

Dry Point. 8¾ x 6.11/16; 222 x 170.

Twelve impressions. The plate is bevelled.

Done from a drawing, probably in the summer of 1913. Not printed till March 1944. The 1944 impressions were discarded and replaced by six others in 1946.
Bone proposes to print 12 impressions (1948), to replace the existing six.

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304. THE TREVI FOUNTAIN, ROME. 1913 - 1928.

Opposite the fountain we see the façade of a church, with shops on either side. In the foreground are carts, drawn by mules and oxen. On the left a man digs; a priest stands on the right near a rock, above which a massive pilaster rises, with a Corinthian capital. Signed Muirhead Bone in the left lower corner.

Dry Point. 15.15/16 x 10.7/16; 405 x 265.

Eighty-seven impressions, in nineteen states.

I. Before the man digging, near the left lower corner. A large white patch on front of second house to right of the church. The ox-cart towards the right is open at the back; there are no spokes on either wheel. Between the cart and the priest two men are talking to a woman.

Two old impressions (black); and one brown and one black impression printed in 1928. All work done on the plate subsequently belongs to that year; the printing was finished in July, 1928.

304. THE TREVI FOUNTAIN, ROME (cont.).

II. Man on left inserted. Front of house completed. In the interval between each pair of arches on the ground floor is one pilaster. Corinthian capital of great pilaster completed. Cart closed at the back by the outline of a net. The right (off) wheel completed. To right of the cart there is one woman only, in shadow. One impression.

III. There are spokes in the left (near) wheel of the cart. The woman has vanished in deep shadow. The pilasters on the front of the house have been burnished down. The scaffolding on the extreme left, along edge of plate, ceases 2.13/16 inches below the top of the plate. The two slender posts to right of this scaffolding have been raised. One impression.

W. 3063

IV. The top of the scaffolding is now 1.11/16 inches from the top of the plate. Pilasters re-worked. Before the word LAVORATIONE over the second floor of the same house. Separate dots on ground to left of the feet of the isolated ox have been changed into long thin lines. There is still a faint outline of a net at the back of the cart. One impression.

V. The oxen have been largely re-worked, and the net at the back of the cart is completed. Before the signature. Two impressions.

W. 2844

VI. Fairhead Bone in left lower corner. Part of the wheel above the man digging is still white. Above the hind-quarters of the ox standing near the cart on the right is a man standing, with right arm bent and his head 1.16th inch below the parapet of the wall. One impression.

VII. The man just mentioned has been effaced. The steps along the edge of the fountain have been continued across the place where he stood. Before the prolongation of the scaffolding on the left. Wheel on left darkened. Three impressions.

VIII. The scaffolding carried up to the edge of the level of the plate. House on the left re-worked. One impression.

IX. A prominent man standing above the right-hand ox, with left leg bent, has had a line added, connecting his cheek with his neck, where in state VIII there was an interval. Two impressions.

304. THE TREVI FOUNTAIN, ROME (cont^d).

X. The man digging on the left has had his right arm darkened, and his right leg extended to the left. To right of him is a new patch of shadow on the ground. The horse's mouth has been altered. Twenty-seven impressions.

W.3064

XI. Extensive alterations along left side of plate, where the horse and cart and men near them, and the buildings in the background, have all been re-worked. One impression.

XII. The building from which a flag hangs has been re-worked. Several of the small figures above the ox-cart have been burnished out, others strengthened, and a new one has been introduced behind the left horn of the ox on the right. The ox itself has been re-worked. One impression.

XIII. Scaffolding and chain re-worked. Vertical lines of shading added on pilaster of fountain. Lines on robe of priest much strengthened, and fresh work on rock above him. New lines to ground on left of left wheel of cart. One impression.

XIV. Ropes attached to ox-yoke and line along the ground at the foot of the fence just beyond have been strengthened. Two impressions.

XV. The end of the shaft adjoining the cart has been strengthened, and additional lines have been inserted near the wheel. One impression.

XVI. Further work added on contour of shaft. Additional shading on back of ox behind cart. New work at right end of heap on left foreground. One impression.

XVII. The feet of the ox are seen beneath the shaft of the cart. A patch between cart and priest is much more deeply shaded. One impression.

XVIII. New lines on ground under middle of shaft. Ox's left forefoot defined by a second line on the left. Two impressions.

XIX. Some irregular lines on the ground on either side of the ox on the left have been removed. The lower line of the railing and the outlines of the lower steps beyond the fountain have made more regular. Thirty-four impressions.

W.2576

From a drawing.

C.D.305.

305. WALBERSWICK FERRY. 1913.

In the foreground is a Suffolk road, on which a cart stands still while the driver, a woman, converses with a man who carries a burden on his shoulder. At the extreme left is a house with an external flight of steps. In the middle distance is the ferry. On the further shore is a lighthouse and a square church tower is seen among trees. Signed Muirhead Bone at the foot of the plate, to left of the middle.

Dry Point. 7¾ x 10; 196 x 255.

Seventy impressions, in ten states.

I. The height of the plate is 8.15/16 in., or 223 mm. Two impressions.

W.1331

II. The plate cut, at the top only, to the height described. The near hind-leg of the horse on the left is incomplete. The mast just to right of the horse and cart is 25 mm. high, including the flag. One impression.

III. The horse's leg completed. The mast raised to 33 mm., including the flag. The end of the cabin on the ferry-boat is darkened, and much new detail put in. A long shadow is cast on the ground, beneath the horse to right of ferry-boat, by the man standing near the horse's head. One impression.

IV. New fine lines, slanting from left to right, cross a patch, hitherto white, on the foreground, 80-115 mm. from the left end of the plate and 15-10 mm. above lower plate-mark. The top of the light-house has been re-touched. A multitude of very fine lines, chiefly vertical, have been introduced between the masts and tackle of the boats on the right. Before the signature. One impression.

V. The signature introduced, slanting from left to right, beginning 92 mm. from the left end of the plate. There is one line along the top of the letters of the name Muirhead, but the word is plainly legible. The new work between the masts and tackle of sailing boats has already almost entirely disappeared. Three impressions.

C.D.305 (cont.)

305. WALBERSWICK FERRY, (cont.).

VI. The mast near the cart on the left has been removed. There is still a man standing by the wall on the left, in profile to right. Twenty-six impressions.
W.24

VII. The man has been taken out. The name Fairhead is partly cancelled by slanting lines. The whole distance has been re-drawn. The top of the lighthouse is curved and smooth. Three impressions.
W.699

VIII. A little upright staff has been added on the top of the lighthouse. The long lines on the ground towards the right are still perfectly distinct, and show no signs of barnishing. Two impressions.

IX. The lines on the right have been partly burnished out, and are no longer distinct. The end of the cabin on the ferry-boat has been further darkened. An irregular bulging mass projects from the deeply shaded building at the extreme left, beneath the place where the man had formerly stood. Five impressions.

X. A tall, thin post now rests against the projecting dark mass on the left, the outline of which has been made smoother. Twenty-six impressions.
W.1600

From nature.

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306. NEAR SOUTHWOLD, SUFFOLK. 1913.

A narrow river, winding through flat country, is crossed on the right by a foot-bridge with wooden rails, on which a man sits, wearing a hat. On the further bank a man is riding, and a windmill is seen in the distance.

Dry Point. 6.15/16 x 8⅞; 177 x 225.

W.1174

Three early impressions. Two further impressions printed in 1946. Plate destroyed, 1948.

Done from nature, between Southwold and Walberswick. The man in a hat was Charles Aitken, Director of the Tate Gallery.

C.D. 307.

307. MAY. 1913.

Men carry baskets to and from a sailing boat across a narrow plank bridge. Smaller boats lie to the left, and a distant church tower is seen across the water between their sails. Signed Muirhead Bone near the lower left corner.

Dry Point. $6\frac{7}{8}$ x $8\frac{1}{2}$; 175 x 216.

Fifteen impressions, in four states.

I. The length of the plate is 8.15/16 in., or 226 mm. At the left end, near the starting-point of the plank bridge, is a wooden hut with a flagstaff. Before the boat with a tall, slanting mast, that lies in front of a boat with its sail spread, to left of the church tower. The sail of the boat to right of the tower is white. Before the signature. Two impressions.

II. The plate cut to the length described. The wooden hut removed. The boat with slanting mast inserted; by way of tackle, it has nothing but three ropes hanging from the mast-head, indicated by interrupted lines, only one of which extends to the boat. Distant bushes inserted on the bank between the men carrying baskets and the big vessel. The prow darkened. The sail of boat to right of church tower lightly shaded. Signed. Two impressions.

III. A long curved line runs from the letter 'n' of the signature, under the tail of the 'e'. Two impressions.

IV. A boom has been added to the boat which was introduced in II; it is slung from the farthest to left of the three ropes, and the middle rope has been doubled and that on the right made continuous. Nine impressions.

From nature.

C.D. 308.

308, GREAT YARMOUTH. 1913.

On the left a quay with sailing boats moored along it; in the distance a bridge spanning the Yare; on the right, riverside warehouses and small boats with sails spread. A clear sky, and ripples on the water. Drawn on the plate straight from nature, and so reversed.

Dry Point. 7 x 9½; 177 x 252.

Twenty-five impressions, in six states.

I. The mast surmounted by a flag near the middle of the plate has no tackle on either side, and appears to rise directly from the water. The farthest sail on the right is lightly shaded. Near the lower right corner a patch of water measuring about 30 x 30 mm. is left entirely blank. Four impressions.

II. Ropes added on either side of the mast, which now rises from a boat. The sail on the right is much more shaded. The space near the lower right corner is partially filled with wavy lines. One impression.

III. A strong line is introduced defining the edge of the quay and boats behind the mast already mentioned. Fresh, heavy lines on the bows of the three-masted ship alongside the quay on the left, to right of the bowsprit. The masts have been darkened and are clearly defined among the cordage. One impression.

IV. The line defining the edge of boats and quay has been lightened. Under the right-hand arch of the bridge, where hitherto there was only an irregular row of short lines slanting downwards to the right, and suspended in the air, there is now further shading down to the level of the water. There is still only one rope crossing the mainsail of the boat on the right. One impression.

V. Three lines, 4 mm. long, are introduced near the lower left corner. The sail furthest to the right is much more shaded; there is a patch of dark lines near the top at the right, a strongly marked patch of cross-lines below and to left of the middle of the sail, a series of short horizontal lines beneath this patch, a strongly marked, indented line down the middle of the sail from

308. GREAT YARMOUTH (cont.).

the yard, and a curved line representing a second rope, passing, above the first from the top right to the lower left corner of the sail. To right of this rope much delicate vertical shading has been added. One impression.

VI. The sail has been altered again. The dark patch at the top on the right is no longer conspicuous; the left portion of the patch of cross-lines has been nearly burnished out, and the patch is no longer any darker than the short horizontal lines beneath it; there is fresh vertical shading on the left descending from the top of the sail. Seventeen impressions.

From nature.

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309. SUNSET, GREAT YARMOUTH. 1913.

In the harbour are two sailing boats, one of which is partly hidden by the roof of a boat-house on the right, near which stand a man and a woman.

Dry Point. 7.5/16 x 9⅞; 185 x 251.

Four impressions, in three states.

I. The height of the plate is 10⅞ in. (277 mm.). In the upper part is the subject here described, with the sails in outline, only one figure on the right, and fewer lines in the sky. In the lower part, beneath a ruled line, is another subject, inverted (the Nelson Column, Great Yarmouth). One impression. Exhibited at the Society of Twelve, 5th Exbn., 1915, No. 94.

W. 405

II. There is more shading upon the house on the right, beneath the window. Two impressions; in both the subordinate subject is masked.

III. As described; the sails and house quite dark; more work in sky; woman inserted. One impression.

W. 453

From nature. Plate destroyed (April 1923).

C.D. 310.
311.

310. THE NELSON COLUMN, GREAT YARMOUTH. 1913.

On the left, two sheds; then a long line of distant buildings, among which a tall column is the most conspicuous object; towards the right a sail.

Dry Point. 3.3/16 x 9¾; 90 x 251.

One trial proof (see No. 309 - I) and one impression after the plate was cut to the dimensions here stated.

From nature. Plate destroyed (April 1923).

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311. TOWER, SOUTHWOLD COMMON. 1913.

A lighthouse surrounded by a fence; near it and further to the right are several horses; foreground empty. Unfinished.

Dry Point. 7 x 9; 178 x 228.

From nature. Two early impressions, to which two were added in 1946. Plate destroyed, 1944

C.D. 312.

312. THE MONTALBAN TOWER, AMSTERDAM. 1913.

A round tower with an octagonal upper storey, surmounted by a belfry under repair, juts out into the water from a quay which is lined, beyond the tower, with trees. To left of the tower are houses. In the foreground are barges, one of which, to the right, lies against a pair of mooring-posts.

Dry Point. 9.5/16 x 5.9/16; 237 x 142.

Three trial proofs, in one state, and twenty-one published impressions, in three states.

I. (Trial Proof). The plate measures 11½ x 7.5/16; 292 x 186. The further shore of the canal, to the right, is visible. Instead of several small barges, there is but one large barge, lightly sketched in, in the foreground. Three impressions.

Published states:-

II. As described. The plate has been cut on all sides, but very slightly on the left, to the dimensions given. Before the addition of a slanting prop to left of the shorter of the two mooring-posts. Three impressions.

III. The slanting prop inserted. The bulwark, deeply shaded on the inner side, of the barge to right of the mooring-posts ceases 7 mm. from the plate-mark. Seven impressions.

IV. The bulwark continued to the edge of the plate. Eleven impressions.

W 443

CD. 313.

313. ON THE Y, AMSTERDAM. 1914

A group of boats is seen between the trunks of two pollarded willows which grow upon the near bank of the Y. Other boats and a steamer are seen at a greater distance to the right. Signed Muirhead Bone in the left lower corner.

Dry Point. 7⅞ x 8⅝; 200 x 227.

Three trial proofs, in two states, and nineteen impressions of the published state (III).

I. (Trial) The upper branches of the willow on the left are very unfinished and almost leafless; the highest stem ends 47 mm. beneath the top of the plate. The other tree is also very incomplete. Two impressions, one bare, the other much richer.

II. (Trial) The trees completed. To right of the second tree there are conspicuous marks of the burnisher upon the sky. One impression.

Published state:-

III. As described. Nineteen impressions.

W 243

Plate destroyed.

C.D. 314.

314. LEYDEN. 1913.

In the foreground, slanting from left to right, is an open roadway along the side of a canal, on which several barges and other boats are plying. Down the canal is a row of houses, partly veiled by trees, and interrupted by a massive octagonal tower with cupola and belfry; on the sides of the tower are inscribed the points of the Compass: E, NE, N.

Dry Point. [illegible] x 112; 228 x 293.

One trial proof, and twenty-five published impressions, in three states.

I. (Trial Proof). Very unfinished. The work ceases 35 mm. from the left side of the plate, and there are many white patches, especially between the trees along the canal.

Published states:-

II. Finished. There are gaps in the foliage of the trees near the left side of the plate which, if measured 17 mm. from the left plate-mark, does not rise more than 116 mm. from the foot of the plate. The little gable of a house, 70 mm. from the left end of the plate, is white, but for two vertical lines. Thirteen impressions.

III. The foliage, measured at the same place, rises 3mm. higher. The trees, here and just above the barge with three men at its stern, are considerably re-worked. The gable is now shaded with a number of vertical lines close together. A deeper shadow falls on two windows, one over the other, partly hidden by trees, beginning 80 mm. from the right end of the plate. Six impressions.

IV. As III, except that there are two curved scratches on the road, about 34-38 mm. above the lower plate-mark, and 60-65 mm. from the left plate-mark. Six impressions.

From nature.

C.D. 315
" 316
" 317.

315. AMSTERDAM CANAL. 1913.

In the foreground a canal, crowded with barges, crossed on the left by a bridge. On the further side are houses, one of which bears the name RAMPERT & ZEIN, and trees. (Unfinished.

Dry Point. Four early impressions. 7.7 x 8.15/16; 200 x 227.
Two further impressions printed in 1946.

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316. CANAL BOATS, AMSTERDAM (the large etched plate).

Lofty houses with trees in front of them; boats and barges in a canal, which is crossed on the left by a bridge. Near the bridge three men are occupied with casks on or near the second of the two boats on the left.

Etching, slightly touched with dry point near the left lower corner. ~~A repetition of the dry point (No.~~).

7.15/16 x 10; 176 x 253.

Not printed till 1945. Four impressions taken then, two further impressions in 1946.

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317. CANAL BOATS, NEAR AMSTERDAM. 1914.

Two barges with masts are moored near a wharf on the right, on which several men stand near some low sheds. On the further bank of the Canal is a row of willows.

Etching and Dry Point. 3.15/16 x 5.15/16; 100 x 151.

Six impressions in five states, all on Japanese paper.

I. Almost pure etching, with a few dry point touches on the nearer barge. Two impressions.
II. The side of the nearer barge, the plank thrown across from it to the shore, the stern of the other barge, and the walls of the sheds, are darkened with dry point. One impression.
III. The burr on the new work is much reduced. A tiller has been added to the rudder of the near barge, and the man standing near it now wears a wide cloak. One impression.
IV. The work extensively retouched with dry point, with the exception of the more distant barge and the portion of the sheds adjoining it. A lantern has been added at the top of the slanting post in front of the sheds. One impression.
V. The barge and adjoining portion of the sheds are also darkened. One impression

Plate destroyed (April 1923).

C.D.318.
319.

318. SHIPBREAKERS, GENOA. 1914.

The same composition as No. 281, but reversed, the sea being now on the right, and topographically correct. Signed A. Bone in right lower corner.

Dry Point. 6¼ x 9.11/16; 157 x 246.

Seven impressions, in four states.

I. The plate measures 6.15/16 x 9.11/16; 176 x 253. On the right is a small sailing-boat with two masts. Two impressions, [redacted].

II. The boat taken out, and the sea more shaded in the place where it had been. Before any slanting lines upon the beach, but long lines have been inserted towards the right, marking contours. One impression. [redacted].

III. Lines slanting from left to right added across the middle of the beach. The foreground is blank. Two impressions.
2147

IV. The plate cut, on the right and at the foot, to the dimensions given. Two impressions.

From nature.

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319. DISTANT FERMO, - No. 2. 1914.

A bridge with a wooden parapet spans the almost dry bed of a river. At the left end of the bridge are tall poplars, two of which are isolated; at the right end are smaller trees. The town of Fermo, very lightly sketched, crowns the summit of a distant hill beyond the bridge.

Dry Point. 5¼ x 8¼; 133 x 209.

Seventeen impressions, in eleven states.

I. In outline; light and unfinished. The piers that support the bridge are white, except the farthest to the right, on which there is some vertical shading. One impression.
00.1334

319. DISTANT FERMO—No. 2. (cont'd).

II. The pier shaded; much additional work on foliage at both ends of the plate. Before a row of six short strokes near the right end and 17-18 mm. above the foot of the plate. One impression.

III. With the six strokes. The bushes on the extreme right much darkened, but between these bushes and the first poplar near the end of the bridge is a white space only broken by rows of dotted lines that give the contour of bushes and hills. One impression.

IV. The white space is to a large extent filled in with additional work depicting the more distant foliage beyond the end of the bridge. Fresh work on the right side of the lower of the two tall poplars at the left end of bridge. Five impressions.

V. Between the last-named poplar and the trees to left of it there had hitherto been a gap in the outline of the distant hills. This gap has now been filled in with curved rows of dotted lines, which are continued in the space between the two poplars. There is still one mule, as in earlier states, under the third span of the bridge from the left. One impression.

VI. Another mule appears, to left of the first one; near the side of the stream, in front of the fourth span of the bridge, there is a man leading a mule. The dotted line in the space between the two poplars has been covered over with new work, representing a row of trees on the distant hillside, which is continued beyond the second poplar, slanting down to the left. The crest of the hill beyond the right end of the bridge has been further defined, a dark one taking the place of the last remnant of the original dots. Fresh work on the shadow in the foreground, which now slants down to 3 mm. from the foot of the plate. One impression.

VII. The row of distant trees above the first and second spans of the bridge to the left has been darkened; so has the rear end of the cart in the middle of the bridge. All the piers of the bridge have been darkened; the furthest to the right, in particular, has a conspicuous black patch covering its right half. One impression.

319. DISTANT FERMO - No. 2. (cont.)

VIII. Fresh work on the tall poplars at the left end of the bridge; its left side is more darkly shaded, and extends a little farther to the left. It is now carried down to 45 mm. from the foot of the plate, whereas it previously stopped at 45 mm. from the plate-mark. One impression.

IX. A dark shadow representing a pool of water in the river bed, beneath the first span of the bridge on the left, has been continued up to, and a little beyond, the adjoining pier. Beneath this pool is a horizontal row of eight dots. The cupola to left of the distant town, and the castle to right of it, have been re-worked, and there is more shading on the hill beneath the town, covering what had hitherto been a white strip. One impression.

X. Two men on the bridge, at some distance behind the cart, who had hitherto been very faint, have been re-touched and emphasized. The trees over them have also been re-touched. One impression.

XI. The pool of water in the middle of the dry bed of the stream, which had hitherto stopped near the man loading a mule, is now continued to the left so far as to lie under the first mule beyond the middle pier of the bridge. The distant town and the trees beneath it have been again re-touched. Three impressions.

(A repetition, with variations, of No. 277.)

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320. THE MEON VALLEY, FROM BUTSER HILL. 1914.

A wide view of hills, fields and hedges, with a shower falling to the right. Unfinished.

Dry Point. 7⅞ x 8.15/16; 201 x 228.

Two early impressions, to which four were added in 1946.
Bone proposes to print two more (1948).

From nature.

C.D. 321.
322.

321. ASHFORD MANOR, STEEP, HANTS. 1914.

A sketch of roofs and chimneys beside a road overhung with trees. Unfinished.

W.1340 Dry Point. 7⅞ x 8.15/16; 200 x 228.

Two early impressions; four more printed in 1945-6. Plate destroyed, 1948.

From nature.

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322. CALLE PESCHERIA, VENICE. 1914-1916.

A row of shops, one of which has the name GIOVANNI, in reverse, over its door, leads to a square, or campo, in which the sunlight is tempered by awnings and large umbrellas. The name of the street, CALLE PESCHERIA, is to be read on a placard on the wall over one of the fish-shops.

Dry Point. 6⅞ x 9.13/16; 175 x 250.

Two trial proofs, and forty-four published impressions in six states.

I. (Trial Proof) The work ends at the left 35 mm. from the end of the plate, and the houses in the background on the right, to a distance of 54 mm. from the end of the plate, have not yet been inserted. Two impressions.

W.1346 Published states:-

II. The sides of the projecting houses over the awnings are shaded with horizontal lines only. There is a tall white space on the right side of the closed shutter within the window frame under the balcony from which a woman looks out. The shadow on the ground is interrupted by a broad white patch, slanting to the left, which extends to 80 mm. from the right end of the plate. Ten impressions, of which the two earliest are black and clean wiped, the rest brown or brownish black, and with a varying amount of tone over the foreground.

W.1347

III. The sides of the houses are partly shaded with vertical lines. The lower part of the white space on the shutter is darkened. The large umbrella on the right is more shaded. The pole to left of the umbrella is re-touched on the left side. The white space on the ground is

322. CALLE PESCHERIA, VENICE (cont.).

covered with shading. Beyond the rest of the shading is a single horizontal line, 13 mm. long, extending to the right end of the plate. One impression.

IV. The detached line on the ground has been extended to the left and connected with the rest, and there is a new patch of dark shading a little above it. The portion of a building on the extreme right has been darkened with horizontal lines, and there is new vertical shading on the left side of the umbrella. Most of the windows of the three tall houses over the awning have been darkened. Four impressions.

V. There had hitherto been two men on horseback between the posts, 1¼ - 1¾ inches (32-44 mm.) from the right end of the plate. These have now disappeared, and in their place is a woman standing near the left post. Her right hand is extended, but holds nothing. There is new shading on the street, consisting of eight straggling lines of unequal length. One impression.

VI. The woman holds a sieve in both hands. Her apron is rather light, except for a conspicuous black patch down the centre. One impression.

VII. The black patch is no longer conspicuous, and the apron is more uniformly shaded. The building on the extreme right is further darkened with vertical lines. Twenty-seven impressions.

From a drawing. The alterations constituting States III-VII were made in the summer of 1916.

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323. A CORNER OF THE PALAZZO VENEZIA, ROME. 1914.

A fragment of a Renaissance palace, with the cornice and top window of another building at right angles to it, occupies the right upper corner of an otherwise empty plate.

Dry Point. 6.31/32 x 5.7/16; 177 x 139.

Unfinished. One impression. Plate destroyed.

CD. 324.
325.

324. THE GRAND CANAL, VENICE, FROM THE SALUTE. 1914.

The Campanile of St. Mark's dominates the houses that rise from the Grand Canal. The Doge's Palace is seen here to the right. A number of sailing boats and gondolas ply upon the water, and the quay in the foreground is enlivened by numerous figures.

Dry Point. 10 x 12½; 253 x 317 (outside dimensions of the levelled plate)

Six impressions, in three states.

I. Extremely incomplete: only a small portion of the work on either bank of the Canal put in; before the campanile. Two impressions.

II. With the campanile. The work extends on both sides to the edge of the plate. An approximately triangular space in the right lower corner is white. Two impressions.

III. The aforesaid space is partly shaded with oblique lines. Two impressions.

Done from a pencil drawing which belonged to the late Mr. W. C. Alexander. Plate destroyed (April 1923).

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325. THE TOWER OF ST. SILVESTRO, ROME. 1914.

A courtyard, with some small trees. The ancient campanile rises over the wall in which is the entrance arch. Unfinished.

Dry Point. 11⅞ x 8¼; 302 x 206.

Seven impressions. Plate destroyed (April 1923).

From a drawing.

C.D. 326.
327.
328.

326. WEST GREEN FARM, HAMPSHIRE. 1914.

A lane overhung with trees, passing farm buildings on the left. Unfinished.

W. 147 Dry Point. 9.7/16 x 10½; 243 x 278.

Ten impressions. Plate destroyed.

From nature.

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327. NEAR STEEP, Petersfield, Hampshire. 1914.

A man with his back turned walks along a country road under a windy sky; on the left bushes and a sign-post.

W. 3958 Dry Point. 3.11/16 x 7; 93 x 178.

Nine impressions.

From nature. (One early impression. Two others were printed in 1945, and six in 1946) ~~Total edition, nine~~) Plate destroyed, 1948.

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328. HORSEDEALERS, PETERSFIELD FAIR. 1914.

A crowd of horses, men and carts; in the background tents, trees and flagstaffs.

Dry Point. 2½ x 7¾; 64 x 201.

Seven impressions, in two states.

I. Before any lines in the sky. To a distance of 94mm. from the left end of the plate there is no indication of background behind the groups of men and horses. Two impressions.

II. Lines added in the sky. There are trees in the distance to the left, and a tent behind the chaise of which the shafts rest on the ground. Five impressions.

W. 707

C.D. 329.
330.

329. HORSES, PETERSFIELD, HAMPSHIRE. 1914.

Eight horses standing in a field. A row of trees in the distance.

Dry Point. 2.7/16 x 4¼; 62 x 108.

~~Five~~ Thirteen impressions, in two states.

I. Only two trees are finished; to right of these there is a mere outline of the tops of the foliage. The effect is fresh and sunny. Three impressions.

II. All the trees uniformly finished; lines in the sky and much additional work on the grass. Two of the horses, the sixth and seventh from the left, are completely different and face to the right, instead of the left. Two early impressions. Eight further impressions printed in 1946. Plate destroyed, 1946.

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330. GYPSY VANS, PETERSFIELD FAIR, HAMPSHIRE. 1914.

A group of gypsy vans with washing hung up to dry towards the left.

Dry Point. 4 x 5.7/16; 102 x 137.

Ten impressions(~~of which~~ three are early; and seven were printed in 1923, after which the plate was destroyed).

From nature.

C.D. 331
332.

331. MARKET DAY, SALISBURY. 1914.

The street is crowded with carts, including a brewer's dray. In the distance the Cathedral spire rises high above the houses, the nearest of which bears on its gable end the inscription: A. SEE/ BOOKSELLER/& STATIONER/ NEWSAGENT/ TOYDEALER. The plate is unfinished and a wide strip on the left remains blank.

Dry Point. 7 x 9.15/16; 177 x 227.

Five impressions, in two states.

I. The spire is very light. Four impressions, on Japanese paper.

II. The spire is re-touched. New horizontal shading on extreme left of unfinished houses. One impression, on old paper, printed in 1916.

V.102

The plate has been destroyed.

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332. PICCADILLY CIRCUS, 1915. 1915.

A view of Piccadilly Circus as seen by night from the Quadrant, with the County Fire office on the left, the Pavilion near the middle, and the Criterion to the right, beyond Mr. Alfred Gilbert's fountain. The Circus is full of traffic, among the most conspicuous objects being a motor car stationed near the kerb on the left, and a mounted soldier advancing towards Regent Street on the right. The sky is very dark, but is crossed by the rays of searchlights, while a strong light is thrown downwards from the electric street lamps, which have their tops obscured in accordance with the special war regulations which prevailed during the winter of 1914-15.

Dry Point. 11⅞ x 14⅝; 301 x 379.

Three trial proofs, and one hundred and ~~twenty~~ forty-five published impressions, in five states.

332. PICCADILLY CIRCUS, 1915 (cont'd)

I. (Trial Proofs) The composition is complete and the work approximately finished, but the general effect is much lighter than in the published states, and the rays from the searchlights cross the whole width of the sky instead of only partially penetrating its gloom. Three impressions (two on stout Japanese paper of rather dark tone, and one on thinner and whiter paper).

Published states:-

II. On the Corinthian pilaster of the County Fire office there are no horizontal lines. A vertical white strip, 30 x 2 mm., interrupts the deep shadow on the extreme left, level with the pediment of the lower window. The coat and trousers of the man in profile to right, standing near an advertisement, about 80 mm. from left end of plate, are almost unshaded. One impression.

III. The lower part of the pilaster is shaded with horizontal lines to the height of 35 mm. from the top of the base. Similar lines have been added on the base itself and on the rusticated basement beneath the pilaster, between the main lines which express the jointing of the stones. The white strip has been filled in. The man's clothes are shaded. The name AVERY is still distinctly legible on the attic storey above the main cornice of the house that extends from 100 to 125 mm. from the left end of the plate. One impression.

IV. The name, cancelled by vertical shading, is almost invisible. The brightly illuminated surface of the County Fire office, to left of the principal window is broken, as in the first two states, by two conspicuous bands of shadow slanting from left to right. These have now been heavily re-touched, and extend further to the right than before. There is fresh heavy shading, parallel to the slanting shadows, to left and right of the left lower angle of the upper window, and also much shorter lines, in the same direction, across the right side of the illuminated surface above, and especially below, the lower of the broad bands. The outline of the shadow bounding the illuminated surface at the lower extremity, has been made more regular, and is now defined by a straight line parallel to the rest of the new shading. The barr is very strong on all the new work. One impression.

332. Piccadilly Circus, 1915 (Cont.).

V. The burr has been reduced, and the new work is no longer conspicuous. The unshaded portion of the arc lamp on the right has been enlarged from about 3 x 9 mm. to about 5 x 10 mm. The horizontal frame of the glass screen of the motor car is expressed by two lines to right of the tall hat of the man standing near the wheel. To left of the hat there is a gap of 2 mm. in the lower line. Seventeen impressions.

VI. The lower line of the frame has been completed, and is crossed by several short vertical lines both to left and right of the hat. The right shoulder of the chauffeur has been re-touched. One hundred and five impressions (see below).

This dry-point is founded on a pencil drawing of about the same size dated 1907, which was reproduced in collotype while in the possession of its first owner, the late Mr. Christopher Mead. The architectural background is the same, while the illumination and the figures are changed. A proof was exhibited at the 8th Exhibition of the Society of Twelve, 1915, No. 95. The proceeds of the sale of the plate were given by the artist to the Belgian Relief Fund. One hundred and twenty impressions were sold for this purpose at ten guineas apiece, and there were five presentation copies, two of which were allotted to H. M. the King of the Belgians and the British Museum, while the rest were retained by the artist and the publishers. After the trial proofs, the first three published states, and about three impressions of the ~~fourth~~ published state had been printed, the plate was steel-faced. The alteration producing the ~~fifth~~ sixth (the final) state was made through the steel surface, which was removed before that state had been entirely printed. All the impressions of the first four states, and nine impressions of the fifth are on a Japanese paper of brownish tone, trimmed to the average size of 45 and 53 cm. Thirty-eight are on smaller paper, about 40.5 x 50 cm., and fifty-eight on a thinner and whiter paper, trimmed to about 40.5 x 56 cm. This last batch was printed after the steel-facing had been removed.

C.D. 333.

333. FALMOUTH. 1915.

The town is seen across the Fal, with a big street following the line of the shore, and terrace after terrace of houses on the hill behind. Towards the left is the parish church of King Charles the Martyr. On the near shore are some low houses and sheds, and a horse stands on the right near a hedge.

Dry Point. 7.1/16 x 11.21/32;
178 x 295.

Three trial proofs, and twenty-one published impressions, in six states; the latter are printed in a rather brownish ink, and many proofs are on old paper.

I. (Trial proof) The plate measures 7.15/16 x 11 ; 201 x 301 mm. The subject has been drawn on the slant, and lines have been ruled round it to correct this defect and indicate where the plate is to be cut. Three impressions, on Japanese paper.

450

Published states:-

II. Dimensions as described. The buildings and trees on the hill to the right are incomplete. There is a white patch measuring about 12 x 75 mm., in the right lower corner. Five impressions.

III. Buildings and trees have been finished; white patch shaded. There is still a white patch below the horse. Three impressions.

IV. The ground below the horse is shaded with oblique lines from right to left. The neck and body of the horse are still lightly shaded with parallel oblique open lines, all distinct from one another. One impression.

V. The neck and body of the horse are more closely shaded with lines that touch one another. Before any lines slanting from left to right on the neck of the horse. The line of bushes on a level with the horse, which had hitherto ended mid-way across the end of the low cottage under the gable, is now prolonged to the left and ends below the chimney and darkly shaded side of the cottage. Two impressions.

C.D.333 (cont)
334.
335.

333. FALMOUTH (cont)

VI. The shape of the horse's head has been altered, and there are five lines slanting from left to right upon its neck. One impression.

VII. The near fore-leg of the horse is further defined, and there is additional work upon its neck and side, including especially four distinct lines, nearly vertical, across the upper part of the side, which is otherwise white. Nine impressions.

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334. THE ALPS, FROM THE LIDO — No. 2. 1915.

The same subject as No. 287, on a larger scale and from a slightly different point of view. In the distance is the chain of the Alps, before it the lagoon with various islands. In the foreground, very unfinished, is the shore of the Lido, with a tall house on the left, a little pier on the right.

Dry Point. 10⅞ x 8.15/16; 277 x 227.

Three impressions, on Japanese paper. → query, these sizes wrong way round?

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335. PISTOIA AND THE PLAIN OF TUSCANY, (and "A Farm in the Emilia") 1915.

A distant view of Pistoia from the Appennines above the city; mountains in the distance.

Dry Point. 5 x 7⅞; 127 x 200.

Seven ~~Five~~ impressions, in two states.

I. The plate measures 10⅞ x 7.15/16; 276 x 201. It is divided into two unequal parts by a ruled line 110 mm. from the top. In the upper compartment is a landscape dry-point, representing a farm in the Emilia. Three impressions.

II. Dimensions as described. The plate has been cut in two, ~~the upper portion was not printed separately~~. Two early impressions. Two further impressions printed in 1946.

Note:- Three impressions were printed also, in 1946 of the landscape "Farm in the Emilia" which was cut off when the plate was cut. This portion of the plate destroyed, 1948.

From a drawing.

CD. 336.
337.

336. NEAR BOLOGNA. 1915.

The river Reno is crossed by a long bridge of round arches. A hill on the right is surmounted by the church of Madonna di San Luca.

Dry Point. 5⅛ x 7; 128 x 178.

Engraved at Steep, Petersfield from an earlier drawing. Not printed till 1945. Six impressions. Plate destroyed, 1948.

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337. EVENING, PORT OF GENOA. 1915.

On the left a rock, surmounted by a low lighthouse, abuts upon a high and massive wall which supports a road skirting the harbour. The lanterna is seen in the distance beyond the rock. Some sailing vessels are seen indistinctly in the evening light against a bank of clouds.

Dry Point. 7⅝ x 9.15/16; 194 x 253.

Forty-five published impressions, in five states.

I. The right lower corner is left blank for a space of about 1 by 3cm. Before a dozen curved lines, slanting from left to right, in the left half of the sky, and several other long, wavy lines, crossing the original horizontal lines on the right half of the sky, near the top of the plate. Twenty-four impressions, partly on old, partly on Japanese paper.

II. In the right lower corner the work comes within 4 mm. of the foot and right end of the plate. The new lines have been added in the sky. None of the lines on the water, approximately horizontal, just to right of the rock, at a height of 60-65 mm. above the foot of the plate, exceeds 1 cm. in length. Three impressions; one on old paper, two on stout modern Japanese.

III. The disconnected short lines in the place mentioned have been worked over and joined together with long lines, slanting somewhat to the right, and there is additional work in the shadow under the boat with two masts. Two impressions, on old paper.

CD. 337 (cont'd).
334.

337. EVENING, PORT OF GENOA (cont'd).

IV. A horizontal line, 36 mm. long, has been added beneath the shadow of the two-masted boat. The shape of the bowsprit of this boat has been altered, the lower contour, which was interrupted, having now become continuous and more convex in shape. The contour of the rock on which the distant lanterna stands has been strengthened. One impression, on old paper.

V. The shadow extending to right from the top of the rock on which the small lighthouse stands has been greatly deepened, and the three distant masts near the end of this shadow have been re-worked. Fifteen impressions, of which three are on Japanese, the rest on old paper.

From a drawing.

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338. CHIOGGIA. (or "AN ARCHWAY, CHIOGGIA") 1915.

A round archway, under which is a group of three women talking in the shade, while a man on horseback stands on the right. Across a light space we see a second archway and look down the street beyond it and down a second street outside the wall in which the arch is pierced.

Dry Point. 6½ x 6⅞; 159 x 175.

Three trial proofs, and seventy-five published impressions, in [redacted] two states.

I. (Trial proof) The plate measures 11.15/16 x 7.15/16; 300 x 202. The surface is divided by horizontal lines into three parts, of which the uppermost and largest contains this subject, already finished except that the work stops short 46 mm. from the left end of the plate. Beneath it is a sketch of part of the Lido from the lagoon, and in the lowest compartment a rudimentary fragment of an architectural subject (Glasgow). Three impressions, on Japanese paper.

Published state

II. The plate reduced in height but not in width. The work extended by additional shadow on the wall to the left to within 15 mm. of the end of the plate. Sixteen impressions, all on old paper, of which two are clean-wiped, the rest printed in brownish ink with a dark tone over

CD. 334
' 339
' 340.

334. CHIOGGIA (Cont'd)

the arch and foreground.

III. The plate cut at the left end to the width described. Fifty-nine impressions, all on old paper, with dark tone.

W. 442

From a drawing.

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339. REPAIRING THE AULD BRIG, AYR - No. 2. 1915.

Only a portion of one arch of the bridge, with scaffolding before it, and workmen busy under it by the water's edge, has been completed. The work is in the upper right-hand portion of the plate, the rest of which is empty.

Dry Point. 11⅞ x 8.15/16; 300 x 227.

Unfinished. One impression. Plate destroyed (April 1923).

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340. CONSTRUCTION OF AN UNDERGROUND. 1915.

Tall houses, shored up, on the left; beyond them, the lofty steeple of a church. In the foreground a railway line undergoing alteration, and on the right a bridge.

Etching, slightly re-touched with dry point.

W. 441

6.15/16 x 5½; 177 x 139.

~~Three~~ Five old impressions, to which two further impressions were added in 1948. Plate destroyed 1948.

Done from an old drawing, reproduced in The Art Journal. It is a reminiscence of the rebuilding of South Kensington Station; the church is imaginary.

CD. 341
. 342
. 343

341. PORCH OF THE PANTHEON, ROME. 1915.

Light falls from the right upon the lower portion of massive columns, round and rectangular, between which a group of priests move on towards the entrance of the church. Two women stand in shadow on the left, close to the actual door.

Etching and Dry Point. 5.7/16 x 6.15/16; 138 x 177.

~~Six~~ Eight impressions, in two states.

I. Almost pure etching, lightly bitten, with very slight touches of dry point in certain places, especially on the bases of the two round columns. Three impressions.

II. Heavily re-worked with dry point, the shadows much darker. All the figures re-touched. Between the big column (left) and the doorway are stray oblique lines slanting from right to left; across the big column on the right strong lines slant from left to right. The lines on the pavement are re-touched. Three early impressions. Two further impressions were printed in 1946. (Bone proposes 6 print four more (1948))

This plate was etched at Byways, Steep, from a drawing of 1911.

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342. ON THE LAGOON, VENICE. 1915.

To the left, beyond a walled Giudecca garden, we see the distant dome of the Salute; more to the right the low outlines of two islands. In the middle distance two boats move to the right over the still surface of the lagoon.

Dry Point. 6.15/16 x 8¼; 177 x 209.

Two impressions. Plate destroyed (April 1923).

Done at Byways, Steep, from a pencil drawing of 1912.

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343. SUNNY DAY ON THE LAGOON, VENICE. 1915.

In the foreground a boat with two standing rowers and one man seated; beyond, sailing boats, The Alps are faintly visible in the distance.

Two impressions. Plate destroyed, April 1946.

Etching and dry point. 3.15/16 x 6; 100 x 152.

C.D. 344.

344. THE FISH MARKET, VENICE - No. 2. 1915.

A long building with open arcades on both sides, divided into two by a row of pillars which support a flat roof; at the far end is a doorway with pointed arch. Fish lie on slanting slabs, near which a number of buyers and sellers are standing. Signed BONE in right lower corner.

Dry Point. 9 x 11½; 228 x 293.

Three trial proofs, and sixty-one published impressions, in twelve states.

I. (Trial proof). The roof, colonnade, and arcade on the left are approximately finished, but the foreground and right hand portion of the building are left light, and the majority of the figures are in outline. Three impressions.

W 1128

Published states:

II. Through the Gothic doorway at the end we see a second Gothic arch which forms the entrance to a portico beyond. Between the near and the far arch a small portion of wall is visible, brightly lighted from above. Just within the farther arch hangs an electric lamp, and beyond this a curtain, looped up, and draped over the left side of the openings to the portico. The curtain and the pillar and vaulting of the portico are deeply shaded. Eight impressions.

III. The burr has been scraped down, so that the curtain, pillar and vaulting of the portico are light. One impression.

W 431

IV. The curtain has been removed to a different position, hanging now within the near arch and hiding the electric lamp. The surface of the wall visible between the two arches is now deeply shaded. Two impressions.

V. The close horizontal shading on the dark side of the columns on the left has been strengthened, except that of the first column; the new lines are especially conspicuous on the third column. The left outlines of these columns, except the first two, have been re-worked and deepened. The work within and about the doorway remains unchanged; there is still a lightly shaded figure of a man in front of the pillar that supports the vaulting of the portico. One impression.

VI. The figure just mentioned has been worked over and darkened, and is now indistinguishable from the shaft of the pillar, which, with the vaulting that springs from it, has also been re-worked. Before the signature. Four impressions.

344. THE FISHMARKET, VENICE - No. 2. (cont'd)

VII. The plate extensively re-worked, and signed. Five impressions.

VIII. There is a single line, slanting, from right to left, across the right corner of the plate, after the signature. This is a sign of slight re-touching having taken place, for instance, on the face of the man who carries a large basket on his head. One impression.

IX. There is a second slanting line within the first. The edge of the slab on which the fish rest is very black till 10 mm. from the right end, after which it is lightly shaded. Five impressions.

X. The edge of the slab has been lightened for the greater part of its length, but darkened at the end, so that its appearance has become uniform throughout. There are numerous re-touches among the figures. A third line has been added within the other two, after the signature. Sixteen impressions

XI. A small square plate, from which the notice-board appears to hang, has been added to the column above the notice opening with the word AVIS. To right of the fifth column from the right end of the plate there is still an irregular light patch, and there is an upright shaft of light between the fifth and sixth columns. One impression.

XII. Both these light patches have been completely worked over. Two impressions.

XIII. The three last pillars on the right, adjoining the far doorway, have been re-worked. A placard has been affixed to the square base of the first column on the right. Twenty impressions.

This plate is a repetition of No. 288.

C.D. 345.

345. SAN FREDIANO IN CASTELLO, FLORENCE. 1915

The church surmounted by a cupola, and flanked by low buildings on either side, is seen across the Arno. There are two small boats close to the near shore, on which men, varying in number and action in the several states, are engaged in sifting gravel and sand. The signature MUIRHEAD BONE ends 70 mm. from the right end and 8 mm. above the foot of the plate.

Dry Point. 9.15/16 x 11.15/16; 252 x 302.

~~eighty-four~~ Seventy-one impressions in ten states.

I. There are no windows in the wall that extends to 55 mm. from the right end of the plate. Three impressions.

II. The wall is pierced with windows. In the foreground there is still a man standing near the end of the plank by which the nearest of the two boats is approached. To right of this are three men engaged in throwing gravel through sieves, two men being employed at the foremost sieve. The hard lines marking contours in the sand in the foreground, and behind the man and sieve on the left, have been much reduced. Two impressions.

III. There is still a man working at the sieve to left of the two boats; he has been re-worked. The man near the end of the plank has vanished; so have the sieves to right of the two boats, and two of the men near them; the remaining man, the third and foremost, has been re-worked and is very black. A white space which remained in states I and II near the innermost of the three flying buttresses of the church, has been filled in. One impression.

IV. The man near the sieve on the left has been removed; the figure of the remaining man on the right has been much lightened. Before the signature. Twenty-seven impressions.

V. Another man has been inserted, walking to the right, one inch to left of the stooping man on the right. Signature inserted. Two impressions.

VI. Both men taken out. The buildings across the river have been extensively re-worked; the outline of the distant hill on the right has been strengthened; additional horizontal lines have been added on the surface of the water. Twelve impressions.

C.D. 345 (contd)
346.

345. SAN FREDIANO IN CESTELLO, FLORENCE (contd).

VII. Three oblique lines have been introduced in the left of the lower corner. Much new shading higher up on the same side, below the sieve. The buildings on the further shore are again extensively re-worked; the small boat near the shore at the extreme left has been much darkened. Two impressions.

VIII. 1915 added after the signature. Three impressions.

IX. A sieve again placed on the near shore, near the middle of the plate; two men are working near it, and a third stands to the left, facing towards the boat. Two impressions.

X. The man last mentioned has been taken out. Seventeen impressions.

Done from a smaller pencil drawing made on the spot. The church is on the left bank of the Arno, below the Ponte alla Carraja. Exhibited at the 8th Exhibition of the Society of Twelve, 1915, No. 93.

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346. RAILWAY APPROACH, GLASGOW. 1915.

A bridge crosses the railway line in the middle of the plate; a tall building, on a curve, to the left, is the most finished portion of the work.

Dry Point. 8.15/16 x 14; 227 x 355.

One early impression. Two more impressions were printed in 1946.
Bone proposes to print get two more (1948)

From a drawing.

CD. 347
348

347. DEMOLITION OF THE SARDINIAN CHAPEL, KINGSWAY, LONDON - No. 1. 1915.

The Chapel, on the right, is still intact, but shored up. Two plane trees grow behind a hoarding to right of it. In the distance, at the end of Kingsway, the spire of St. Mary-le-Strand is indistinctly seen.

Dry Point. 7.15/16 x 9¾; 201 x 246.

Three trial proofs, in one state, and twelve impressions of the one published state.

I. (Trial proof). Before the upper branches of the plane on the right; before the vertical shading on the building at the extreme left, and before the spire. Three impressions.

Published state:-

II. As described. (Twelve impressions).

Engraved in reverse, so that the Chapel appears to be on the West, instead of the East, side of Kingsway; from a drawing. Exhibited in 1915, at the 8th Exhibition of the Society of Twelve, No. 96.

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348. DEMOLITION OF THE SARDINIAN CHAPEL, KINGSWAY, LONDON - No. 2. 1915.

The same composition as No. 347, with the addition of a man who stands in the street, with his back turned, 1¼ in. from the right end of the plate.

Dry Point. 7.11/16 x 10¼; 195 x 260.

Thirteen published impressions, in two states.

I. The roof of the building cut by the edge of the plate on the extreme left rises to the height of 107 mm. from the foot of the plate. The horse and cart beneath it are very lightly shaded, and there are no axles to the wheels. Seven impressions.

II. The roof raised to 110 mm. The horse and cart more shaded, and axles put in. A pole, or flagstaff, inserted in the distance, 76 mm. from the left edge of the plate. Additional shading on the side of the house above the cart with upturned shafts. On the side of a house, a little more to the right, lines have been inserted connecting the left hand windows on the first and second floor. Adjoining the end of the lowest long line on the ground towards the right is a cancelled M, showing that a signature was projected, but not carried further than the first letter. Six Impressions.

C.D. 349.

349. THE GIUDECCA, VENICE. 1915.

A view of the Giudecca from the lagoon, on a small scale. The church of the Redentore is seen on the left, that of S. Maria della Salute on the right. The signature, Muirhead Bone, very faint, is near the left lower corner.

Dry Point. $4\frac{1}{2}$ x 7; 113 x 178.

Thirty-two impressions, in three states.

I. The house at the extreme left end of the plate is almost white. Near the middle of the plate, 96 mm. from the left and 82 from the right end, a ~~long~~ mast is suspended in the air. The reflexion of the mooring-post in the water does not extend more than 9 mm. below the foot of the post. Eight impressions.

II. The house on the left is slightly more shaded, especially to right of the sail. The mast is carried down to the buildings beneath it. The mooring-post has been retouched, and the reflexion extends to 25 mm. The boat on the extreme right still ends 2mm. from the edge of the plate. One impression.

III. The new shading on the house has been scraped down. Two lines have been added after the tail of the 'e' in the signature. The reflexion of the mooring-post has been scraped down. The boat on the right has been finished almost up to the edge of the plate. Twenty-three impressions.

From a drawing made in 1912.

The dry-point was entirely done, and the first proofs were printed, in London, on June 23rd, 1915.

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350. WATERLOO PLACE, LONDON. 1916.

The east side of Waterloo Place. Reversed, with the United Service Club on the left, and Carlton House Terrace in the distance beyond. Signed Muirhead Bone, low down on the left.

Dry Point. 9¼ x 11¼; 248 x 298.

Fourteen impressions, in three states.

I. The buildings end 3 in. (75 mm.) from the left end of the plate. Before the signature. Eight impressions.

W 1040

II. The buildings continued to the end; with lines in the street; signature added, a taxi-cab has been inserted in front of the building, which has a high arched window, in shadow, on the first floor of its end wall. Two impressions.

W. 2325

III. The taxi-cab erased; where it stood a rectangular white space is conspicuous under the high arched window. The buildings at the left end have also been erased and the architecture ends, as in the first state, 3 in. from the left end of the plate. Outlines of the stones on the building at the extreme right have been reduced in strength. There is some new work on the scaffolding, while some upright masts, which were conspicuous in state II, have been almost entirely burnished out. Light wisps of smoke rise into the sky from the building which formerly had the taxi-cab in front of it. Two impressions. Two further impressions printed, in 1946.

Early

From a drawing.

Plate destroyed, 1948.

CD. 351.

351. CANAL AND BRIDGE OF S.S. APOSTOLI, VENICE. 1916-1928.

A view down a canal, crowded with traffic, crossed by a bridge. The name GIUSTI is conspicuous over the door of a house on the left. Signed M. Bone in the left lower corner.

Dry Point. 12.13/16 x 8.13/16; 326 x 227.

One hundred and twenty-nine impressions in twenty-six states, of which states III-XXVI constitute the published edition.

I. (Trial proof). Very unfinished; most of the left side and upper half of the plate are blank. Three impressions, 1916. (Reproduced, Print Collector's Quarterly, 1922, ix, 197).

II. (Trial proof). Buildings on the left and in centre put in. The wall of the house rising from the water on the left is white; it has one window, with a shutter open, on the third floor; the sky is white. Five impressions, of which three already existed in February 1924. The later states were produced in 1928 and finished in February. Three impressions, 1916.

III. Work finished to a large extent all over. At the top of the wall on the left is some foliage creeping from an open window with shutters. The sky is rough. Three impressions.

IV. The windows, shutters and foliage have been replaced by a balcony with iron rails, resting on three supports. The word GIUSTI has been added on a board over the door of the same house; the door itself has been completely darkened. Sky reduced but still strong, the shadow on the upper part of the house to the right has advanced towards the windows. Two impressions.

V. The outline of the shadow last mentioned has been corrected, and no longer projects in the direction of the top of the second window. The roof of the house, at the highest point, is one inch below the top of the plate, and the sky above it extends to the right side of the plate. Before the church tower which rises to the left of the chimney of this house. One impression.

351. CANAL AND BRIDGE OF S.S. APOSTOLI, VENICE (cont.d).

VI. Part of the facade of another house, with a projecting balcony, nearer than the bridge, is now seen in shadow along the right side, and extending to the top, of the plate. Above the roof of the original house on the right there rises a terrace supported on square pillars, and to left of the chimney the tower of a church. The shadow on the front of the same house now extends to the windows, the second and third of which now have balconies with iron railings. To left of the second window the shadow of a chimney is seen on the wall. At the left of the buildings receding into the distance down the canal, where previously a chimney projected into the sky, the roof of a church juts out. Between these buildings and those on the left there is now a small open vista. The sky greatly reduced. The water much darkened. The last thwart on the right is the foremost boat more deeply shaded. The railings on the bridge have been completely altered from a large and open to a smaller and closer pattern. On the GIUSTI house a second window with two open shutters has been added to left of the first. The tall slanting pole to left of the raft, which in previous states rose to half the height of the railings on the bridge, has been curtailed, and ends below the arch of the bridge; it is now evidently a thick mooring post. Two impressions.

VII. The balcony at the top on the left has been replaced by a new one projecting very little from the wall;
W.3070 the supports and shadow of the old one are imperfectly burnished out. The distant church roof has been removed. The open vista is closed by a tree just beyond the bridge. The sky has been changed again. The shadow of a chimney is smaller. Behind the chimney to left of the church tower, a new chimney, projecting to the left, is added. The position of the man bending to the left on the raft has been changed. At a little distance above the two windows of the GIUSTI house is a conspicuous dark mark on the wall. Before the signature. Six impressions.

VIII. The signature added. The dark mark ~~on~~ above the window removed. New horizontal shading on the sky near the
W.3071 farthest buildings along the canal. One impression.

351. CANAL & BRIDGE OF S.S. APOSTOLI, VENICE (Cont.).

IX. The horizontal shading altered: the lines about ¾ in. above the projection on which PONTE, etc., is engraved are no longer darker than those beneath them. Two impressions.

X. The balcony at top on left removed. There remained in its place what looks like a large pipe, wider at the top. The tree beyond the bridge changed. Dark perpendicular lines added to left and right on hat of man in foreground; new work on his cloak. One impression.

XI. Outline of "pipe" altered; the dark shading on it stops at one inch (instead of 1.3/8 inch) from the top of the plate. Man's hat on right again altered; sky burnished down. One impression.

XII. The foliage of the tree raised and darkened. The right edge of an awning to right of the tree, beyond the bridge, has been darkened. The horizontal shading on wall of building with awnings has been reinforced. One impression.

XIII. Edge of awning lightened again. There are two strongly marked curved lines in the smoke at top on the right. One impression.

XIV. The right arm of a man standing on the bridge just above a pendant rope has been corrected; his hand is no longer white and distinct. Strong lines in smoke effaced. One impression.

XV. The contour of the black hair of a woman standing near the middle of the bridge has been changed; there is a little excrescence on the top. Two impressions.

XVI. The "pipe" at right edge of building near top left corner effaced. One impression.

XVII. On the wall near left top corner a number of irregular approximately horizontal lines have been added. New work on sky. One impression.

XVIII. New work on sky burnished down. One impression.

351. CANAL & BRIDGE OF S.S. APOSTOLI, VENICE (cont.).

XIX. Again new work on wall near left top corner; short curved lines added 7/8 inch from left edge of plate. New lines in sky near the top on the left. One impression.

XX. The last new lines in sky burnished down. On the blade of the oar in foreground the shading runs only in the direction of the oar. Twenty-eight impressions.

XXI. The face of the man on the bridge above the pendant rope has been darkened. There is cross hatching on the oar. Smoke altered. Six impressions.

XXII. The man's face partly lightened again. New work on the face and clothes of the man standing on the right with his left hand resting on his hip. One impression.

XXIII. A stone just to the right of the man last named, beneath the approach to the bridge, has been more completely darkened, and there are fresh strong lines of shadow, slanting from left to right, near the first floor balcony on the right above the approach to the bridge. One impression.

XXIV. The new slanting lines of shadow burnished down. New work on wall of house on left, especially zigzag lines near the right-hand shutter of window on the left. One impression.

XXV. The clothes of the man standing with hand on hip are much darkened. One impression.

XXVI. The man's right leg altered; the shadow deepened near him under the arch. The clothes of the two men seated on the raft have been darkened. Fifty-five impressions.

From a drawing.

C.D. 352.

352 · THE JETTY, CHIOGGIA. 1916-1921.

The jetty projects to the left from the right end of the plate. Near its end is a sailing boat, and a sandalo, propelled by standing rowers, passes in front of it.

Dry Point. 5 x 7½; 127 x 190.

Nine impressions, in six states; all on white paper except one proof of state III, on Japanese. Published in 1921.

I. With a flag on the foremast of the sailing boat. Two impressions.

The plate, in this state, was done in 1916, from a drawing.

II. The flag removed. The whole of the jetty re-touched and darkened, especially at the left end, ¾ inches beyond the two small boats. One impression.

III. New work on both masts; stern of boat darkened. Outline of distant landscape inserted to left and right of the group of posts at the extreme right. Two impressions.

IV. The wall of the building on the extreme left, under the roof, is shaded more darkly with horizontal lines. The left end of the roof, which hitherto ended in a light patch, is also darkened. To the right of the sandalo the water is white to a distance of about ¼ inch under the jetty. Two impressions.

V. The main mast of the sailing boat has been re-touched. Two long horizontal lines have been added on the water under the jetty, and other lines on the water, about ¾ inch below the sandalo. One impression.

W 1135

VI. Strong horizontal lines added across the short reflexion under the three piles on the right. One impression.

C.D. 353.
354.
355

353. CHARING CROSS BRIDGE, LONDON. 1916.

The railway bridge and an adjacent building on the Embankment, with trees in the foreground, seen from the Adelphi (in reverse); unfinished.

Dry Point. 7.15/16 x 13; 201 x 330.

W 1412

Two impressions, on old paper. Plate destroyed, April, 1946.

From nature.

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354. VILLIERS STREET, STRAND, LONDON. 1916.

An unfinished sketch looking down from the Strand towards the Underground Station. The street is crossed by an arch. Many foot passengers are seen on the right.

Dry Point. 9 x 4½; 248 x 115.

One impression. Plate destroyed.

From nature.

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355. WATERLOO AND BLACKFRIARS BRIDGES, LONDON. 1916.

Unfinished sketch of the two bridges, in reverse. Two arches of Waterloo Bridge, more finished than the rest, are seen on the left, overhung by a group of chimneys and other buildings.

Dry Point. 4.5/8 x 10¼; 115 x 259.

Two impressions. Plate destroyed, April, 1946.

From nature.

C.D. 356

356. FROM THE ADELPHI, LONDON. 1916.

A view of the Thames (reversed), with the Embankment in the foreground, drawn from the windows of No. 8, Adelphi Terrace. From left to right we see the Charing Cross Railway Bridge, Lion Brewery, Shot Tower, Waterloo Bridge, and several chimneys and spires. In the foreground, towards the right, is Cleopatra's Needle, partly hidden by a tree.

Dry Point. 7.7/8 x 12.15/16; 200 x 328.

Four trial proofs in one state, and twenty-one published impressions, in six states.

I. (Trial proof). Very unfinished, chiefly in outline. Before any of the towers and chimneys that rise above the bridge to right of Cleopatra's Needle. Four impressions.

W.1054

Published states:-

II. There is a tall chimney 13 mm. to left of Cleopatra's Needle. There are no reflexions under the boats, except a few lines beneath the sail. Three impressions, one of which is on Japanese paper.

W.1055

III. The chimney effaced. The Needle darkened. Reflexions inserted beneath the Shot Tower, and the boats immediately below and to left of it, but the horizontal lines indicating reflexions cease 30 mm. above the lower platemark, and do not appear between the two short trees on the Embankment. A portion of the parapet over the farthest arch of the bridge, 82-91 mm. from the right end of the bridge has been darkened. The rest of the parapet, except where the shadow of the houses at the left end falls upon it, is light. One impression, on old paper.

IV. The rest of the parapet darkened. Kerb inserted. Branches on left side much further defined. One impression, on old paper.

V. Horizontal lines have been inserted on the water between the two short trees. The motor van between the same two trees has no man on the roof. Two impressions

356. FROM THE ADELPHI, LONDON (cont^d).

VI. There is a man on the roof of the van. Part of the Embankment wall which had hitherto remained blank, 89-99 mm. from the left end of the plate, has been filled up. Some portions of the wall, about 205-240 mm. from the left end of the plate, are still imperfectly shaded. One impression.

VII. The light patches on the wall have been darkened. The two men standing near the wall, 202-205 mm. from the left end of the plate, have been re-touched, and there is fresh work on the foliage beneath Cleopatra's Needle, and near the right lower corner. The boat of which part is hidden by the sail of another boat has been darkened, and the two men standing on it have been re-touched. A small additional boat has been inserted beyond the foliage, ¼ inch to left of the Needle. Thirteen impressions, eight of which are on old Japanese paper, the rest on old European paper.

From nature.

The cancelled plate was presented to the Fitzwilliam Museum, Cambridge, with an impression taken to show the state of the work in that condition.

C.D. 357.
358.
359.

357. RYDE BEACH, ISLE OF WIGHT. 1919.

The town of Ryde is seen with the sea to the left. Girls and children sit and play on the beach under the wall.

Dry Point. 7¼ x 8.13/16 in; 183 x 220 mm.

One impression. Plate destroyed.

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358. FROM THE GULL LIGHTSHIP. 1919.

From the deeply shaded interior of a vessel in the foreground, with coiled ropes and a big chain towards the right, many small vessels are seen on a rather rough sea, with the coast visible on the right. Five seagulls hover in the air on the left. Unsigned.

Dry Point. 7.3/8 x 10.5/16 in. 186 x 262 mm.

Four early ~~Two~~ impressions. Two further impressions printed in 1946.

From a drawing. Bone may print 6 more yet.

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359. THREE SUBJECTS ON ONE PLATE. (a) The "Tuscania" off the Henry Bell Monument, on the Clyde. (b) Southampton Water. (c) Salvage Men. 1919.

Two horizontal lines are ruled across the plate. In the upper compartment is seen the "Tuscania" lying off the Henry Bell monument at Dunglass on the Clyde. Beneath this is a view of Southampton Water, with Netley Hospital in the distance. In the lowest compartment is a wreck on the Shingles, a sketch for the Salvage Men, for David Bone's book (No. 360.).

Dry Point. 14.15/16 x 9⅞ x 380 x 250.

Four early impressions, in one of which the lowest subject is masked. Two further impressions printed in 1946.

Bone may cut the plate, to separate the three subjects, and then print twelve impressions of each of the two upper subjects (1948.)

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360. SALVAGE MEN APPROACHING A TORPEDOED SHIP.

Five men on a salvage steamer, going out to a wreck. One of them stands near the boom; of the four, three stand and one sits towards the right; all look to the left. Signed Bone in the right lower corner.

Dry Point. 5.3/16 x 8.5/16; 132 x 210.

Six trial proofs, in three states, and 160 impressions of the published state.

Trial proofs:-

I. Finished, but before the signature. Three impressions.

II. Signed. To left of the end of a large chest with cables lying on it are three distinct long oblique lines. One impression. Oblique lines are still distinct. Above these lines is a new dark wave.

III. The three oblique lines mentioned are now merged in a dark patch, which is part of the gunwale of the boat. The wave just above this is still dark, though its underpart has been burnished down, a little.

Published state:-

IV. The lines on the underpart of this wave are now burnished out. 160 impressions.

Done in the Spring, from a drawing made in September, 1918.

Published in the special edition (160 copies) of "Merchantmen-at-Arms by David W. Bone; Drawings by Muirhead Bone." (Chatto & Windus, 1919).

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361. THE MYSTERY SHIP, PADSTOW. 1919.

Part of the Padstow lifeboat HELEN PRICE and half-a-dozen small boats are seen stranded at low tide in a harbour. On the quay above its walls are seen, in succession, a large wooden building, a smaller inscribed MISSION TO SEAMENS, and a row of old houses. Behind the first two buildings the rigging of the mystery ship is partly seen.

Dry Point. 6 7/8 x 8.15/16; 175 x 226.

Forty-six impressions, in three states.

C.D. 361. (Cont.)
362.

361. THE MYSTERY SHIP, PADSTOW. (cont.).

I. Very unfinished; a large space on the right is quite white, with only a fragment of one house put in. Three impressions, (on Japanese, on white paper dated 1825, and on old green paper with the water-mark GRASSET SALVAGES).

II. The whole design completed; the wall of the harbour on the right, between the upright supports, is very lightly shaded. Eight impressions.

III. The wall much more shaded; boats retouched; a shadow added to the hawser of the "Helen Price." The triangular roof on the extreme right is covered with tiles; there is a tiled front to the house behind the cart; there are many other smaller changes in the buildings. Thirty-five impressions.

This plate, in the first state, was done from nature in August, 1919. All the batches of proofs were printed by the artist himself at "Byways," Steep, Petersfield

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362. PORTHCOTHAN, CORNWALL. 1919.

A small bay with rocky shore; where the cliff on the left has broken down a square-shaped rock rises near the water's edge. Through the gap between the rock and the cliff is seen a more distinct rocky mass, and beyond that again a headland, projecting far out to sea, with a detached rock beyond its end. No signature.

Dry Point. Outside measurement of bevel:
4.15/16 x 8.[illegible] in.
125. x 212 mm.
Inside " " " 4¾ x 8¼; 121 x 209.

Seven impressions, all on old paper (some printed in brown, the rest in black ink).

Plate destroyed, April 1946.

Done from nature in September.

C.D. 363.
364.

363. WELLS CATHEDRAL, SOMERSET. 1919

The Cathedral, among trees, is on the right; further to the left is the tower of St. Cuthbert's Church. Glastonbury Tor is seen in the distance, and another hill runs behind the Cathedral.

Dry Point. 8.31/32 x 11½; 228 x 290.

Ten impressions, in two states.

I. The field is white above the three sheep towards the left, and all along, on the same level, as far as the road which crosses the foreground in the direction of the Cathedral. Eight impressions, all printed in brown ink(six on Japanese, and two on white paper).

II. The greater part of this space has been shaded with fine horizontal lines, and a long narrow strip of zigzag shading has been added just behind and above the sheep. The road has been darkened. Two early impressions, in black ink, on old white paper with watermarks "Wm. Taylor" and "J. Whatman, 1813." ~~Two further impressions printed, in 1946.~~

This subject was done on the spot, directly on the plate, in October, 1919.

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364 BISHOP'S FIELDS, WELLS. 1919

A slight sketch of trees and fields; in the distance the outline of a hill. On the left, two trees rather more finished; near them, sheep. A man and a woman walk along a path on the right.

Dry Point. Two early impressions, and Two further impressions, printed, in 1946. 4⅝ x 10.1/16; 117 x 101.
Done from nature in October, 1919. Plate destroyed, 1944.

C.D. 365.
. 366

365. THE BISHOP'S BARN, WELLS. 1919

On the left the large projecting porch of a mediaeval barn, of which three buttresses are seen. Two men stand talking on the road; trees to the right and in the distance.

Dry Point. 3.3/16. x 4.11/16 in.; 82 x 119 mm.

~~About~~ Eleven impressions, in two states.

I. There is no shading on the ground between the two figures, and to left of them the shading is not continuous. One impression.

II. The figures have been retouched; there is no shading on the ground between their legs, and to left of them it is now conspicuous. Additional shading on the roof over the second buttress. ~~Ten or eleven~~ Ten impressions.

Plate destroyed, April, 1946.

Done from nature in October, 1919.

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366 THE MARKET PLACE, WELLS. 1919

An open space with old houses, that on the right having three gables, on both sides. The tower of St. Cuthbert's Church is seen near the centre of the plate, rising over the top of a house. A notice board near the gabled house announces COFFEE. Beyond the market cross is a vista down a street. Near the houses are many figures; the foreground is vacant, and shows on the left the signature Dene. Plate not Bevelled.

Dry Point. 6.15/16 x 8.13/16 in; 175 x 226 mm.

Thirteen impressions, in three states.

I. Before the tower of St. Cuthbert's Church; houses at both ends very unfinished; before the signature. 3 Impressions.
II. Signed. Approximately finished, but before made faint lines on the ground near the middle of the plate, about 2 in. to 2½ in. above the lower edge of the plate. Three impressions.
III. With these lines. Seven impressions. Plate destroyed, April, 1946.

Done from nature in October, 1919.

C.D. 367.
368.

367. THE GLASTONBURY ROAD, WELLS. 1919

A road, overhung by a tall poplar, most of its foliage in outline, leads away in the direction of buildings. There are figures on the road; a bank with much foliage on the right, nearer than the poplar. Unfinished and unsigned.

Dry Point. 7.15/16 x 5.51/32 in;
208 x 152 mm.

Three early impressions, and two further impressions, printed in 1946. Plate destroyed, 1948.

Done from nature in October, 1919, while staying at Wells.

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368. WELLS CATHEDRAL (unfinished). 1919

The Cathedral, of which only the centre tower is seen, stands among trees to the right. In the foreground is a field, partly bounded by a wall, and more to the left is a round haystack surrounded by a fence. A distant hill is hardly begun.

Dry Point. 7 x 11.3/16 in;
178 x 294 mm.

Five early impressions, and two further impressions, printed in 1946. Plate destroyed, 1948.

Done later from a drawing of 1919.

C.D. 369
370.

369. WELLS CATHEDRAL, FROM BISHOP'S FIELDS. 1919

Towards the left ~~HW~~ the Cathedral, then buildings of the city and to the right the high tower of St. Cuthbert's Church. Before all these buildings are trees and in the foreground a field with some horses on the further side. Not signed.

Dry Point. 6.13/16 x 10¾ in; 175 x 274 mm.

~~Seven~~ Nine impressions, in two states (up to 1948).

I. There is no shading on either side of the nearest of some felled trees which lie on the ground to the left. Three impressions.

II. Shading added to the left of this tree and on the right, extending to some light shading which already existed on the grass. Four early impressions, + two further impressions, printed in 1946. Done purposes to print twelve further impressions (1948).

Done from a drawing of 1919; grouped here with the plates of Wells.

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370. NORTH DEAL, FROM THE PIER. 1920

The beach and old houses of Deal, Kent, are on the right, the sea with sailing boats on the left.

Dry Point. 6⅞ x 8.15/16; 175 x 223

Nine impressions, in one state. Plate destroyed, April 15, 1946.

From nature, about April, 1920.

C.D. 371.
372.

371. RABINDRANATH TAGORE. 1920

With long beard in profile to the right, showing hands. Signed Muirhead Bone on the left.

Dry Point. 9⅜ x 5.31/32; 245 x 150.

One hundred and seven impressions, in two states, published in December, 1925.

I. Part of the chair in which Tagore sits is seen, and his clothes extend almost to the foot of the plate. Four impressions.

II. All below the hands burnished out; the work on clothes and hands much reduced, so that there is a contrast between the dark head and beard and the light clothes. Signed. One hundred and three impressions, of which two date from 1925 or early 1924.

Done from nature, at "Byways", Steep, Petersfield, in June or July, 1920

The plate was destroyed in March, 1944.

Sir Rabindranath Tagore, Indian author & poet.

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372. DEMOLITION OF ST. PAUL'S CHURCH, GLASGOW. 1920.

The church, in process of demolition, occupies an eminence of the left. To the right, and in the foreground, figures stand or move about among wooden barriers and a litter of broken masonry.

Dry Point. 8 x 13; 202 x 329.

~~Six~~ Eight impressions, in two states (up to 1948).

I. Before most of the shading on a massive stone column (or end of a wall) cut by the left end of the plate. Four impressions, of which one is in red.

II. This structure completely shaded. Two early impressions, and two further impressions, printed in 1946. Bone proposes to print six further impressions, (1948) This plate was engraved after the 1914-1918 War, from an earlier ~~sketch~~ drawing, and printed at Steep. Bone may print 6 more, yet

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C.D. 373
374.

373. YARMOUTH, ISLE OF WIGHT. 1920

On the left are houses of the town; a low pier runs out towards the right. In the far distance on the right is the mainland. There are sailing and rowing boats in the harbour. Signed Muirhead Bone low down on the left.

Dry Point. 7.11/16 x 9.15/16; 195 x 254.

Fourteen impressions, in three states.

I. Before the signature. Two proofs (on Japanese and on old paper), printed in 1923. The work on the plate had been done some years before.

II. Signed. A single long line is drawn across the foreground to right of a lobster pot. Six impressions.

III. The plate extensively re-worked; tree and buildings darkened; other lines added before the long line in the foreground. Six impressions.

Done from nature.

Published 1925. The cancelled plate (after one or two impressions had been printed, showing the marks of cancellation) was presented in 1928, by Mr. John Robertson, to the Albert Institute, Dundee.

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374. THE SOLENT. 1920

The view, drawn from nature, but in reverse as printed, from the hill over Farringford in the Isle of Wight, looking across the Solent towards Hurst Castle and the New Forest. Golden Hill Fort, with smoke rising from a gun, is on the near shore. On the right is the Totland Bay Hotel.

Dry Point. 6⅞ x 9.15/16; 174 x 250.

Ninety-four impressions, in fourteen states.

374. THE SOLENT (Cont.).

I. The distant New Forest very lightly sketched in; towards the right there is a long strip quite blank; the sky full of fleecy clouds, strong in burr. Three impressions.

This first state was done direct from nature in August 1920, the dark effect being subsequently added by degrees in the studio; the plate was finished in the spring of 1920.

II. The distant landscape more complete and shaded up to the edge of the plate on the right. Four impressions.
W.1551

III. Part of the distant shore, to the left of Hurst Castle, lies in deep shadow under a passing shower, which was only slightly suggested in the previous state; the right-hand portion of the cloud is new. Smoke from the discharge of a gun at Golden Hill Fort is much extended. The sky at the top is partly cross-hatched. Two impressions.
W.1554

IV. Horizontal shading added on the sea above the Castle on the shore at the left end. Smoke added to funnel of steamer over the Castle. Smoke from gun reduced in strength. One impression.

V. The shape of the smoke from the gun altered; instead of rising almost to the further shore, it bends down to the right. Two horses are still visible in a field, 3 in. from left end of plate. Five impressions.
W.1560

VI. The horses have disappeared, the foliage of the trees below them having been raised. Many other changes among the trees and fields in the foreground. The hill to left of the road, instead of sloping down evenly to the left, slopes more abruptly and is much shaded. The smoke of the gun is very faint. One impression.
W.1446

VII. The shaded slope of the hill is continued towards the left. The smoke of the gun re-drawn. Hurst Castle re-touched. Distant landscape much darkened and fresh rain-clouds above it. Much new work in upper part of sky, especially to the left. Trees in foreground, and all the landscape, extensively re-worked. Two impressions.
W.1603

C.D. 374 (Cont.)

374. THE SOLENT (Cont.).

VIII. New work in the sky, continued to the right; foreground extensively re-worked and darkened, especially to the right. Three trees close to right end of plate grow from the middle of a field instead of behind the hedge beyond it. At the extreme left, the work has been removed from an oblong patch 1¼ in. above the foot of the plate. Five impressions.

IX. A small yacht which had hitherto been seen above the trees, to left of Golden Hill Fort, has now been removed. A very strong sky, which has been extensively re-worked. One impression, on white paper with watermark 'W.S.H.& Co., 1913,' and one on toned paper.

X. The more violent parts of the sky scraped down. Before a group of curved lines, slanting to the left, extending about ½ in. to 1 in. from the top of the plate and at the same distance from its right end. Two impressions.

XI. With these lines. Fifteen impressions, which vary much in printing.

XII. The sky, much re-worked, is very dark and stormy. The foreground again re-worked; the three poplars near the middle of the plate have become much thicker. A little boat has been added to left of the steamer, and a black line, representing a more distant boat, close to the left end of the plate. The road, near to the left lower corner, has been shaded with lines slanting from right to left. Three impressions, of which one is very much blacker than the others.

XIII. The burr much reduced. Two short curved lines are still prominent in the sky about 1 in. above the steamer on the left, and a little to right of it. Two impressions.

XIV. These two lines burnished out. Forty-eight impressions, of which twenty-two are on Japanese paper.

V. 923

(This state is much like XI, but can be distinguished from it by the presence of the extra small boats and the shaded road, added in XII.)

Engraved in August, 1920; published 1921.

C.D. 375.

375. ROUEN. 1920-1921

On the left the spire of St. Ouen is the most conspicuous object. The verge of the Seine runs along the left side beneath the road which passes between the houses and the river. Barges are moored along the bank; a bridge, with another beyond it, crosses the river to the right. In the foreground the artist's son Stephen is seated, sketching, on a wooden wharf.

Dry Point. 7.3/16 x 13.11/32;
198 x 347.

Thirty-five impressions, in fourteen states.

I. All the foreground is blank, save for a few slanting lines, indicating planks, near the seated figure. There are some conspicuous white spaces on the sloping wall of the quay beneath the spire. There is no shading round the star on the left side of the foremost barge. Two impressions, on Japanese paper.

The first state represents the work done direct on the plate, in reverse, from nature.

II. All the foreground is marked out in planks. The white spaces on the wall are shaded, and there is shading round the star. Three impressions (two on Japanese, and one on Head's hand-made paper).

III. Much additional work on planks in foreground. Long horizontal lines cross those which slant from left to right, and the latter are much increased in number. The man talking to a woman on the quay to left is drawn in outline and little shaded. One impression, on Japanese paper.

IV. The man, also the woman, more deeply shaded. Two impressions (one on Japanese, one on Head's white paper).

V. The shading on the planks in the foreground is extended. Zigzag shading runs along the centre, near the bottom of the plate, and further to the right, beneath Stephen Bone, and there are many isolated flicks. Two impressions (one on Japanese, one on Head's paper).

7111-2

375. ROUEN. (cont.).

VI. A knot has been added to the rope in the foreground, to right of Stephen Bone. The big barge has much additional shading, especially beneath the man on the right. Six impressions (two on Japanese, four on Head's paper)

VII. The wall sloping down to the water, below the quay, has been much darkened around the men with a fishing-rod and beyond the big barge. The dark ends of the houses all along the riverside to right of the spire have been further darkened. A flag-staff has been added to the tower on the island. The funnel of a steamer 5¼ in. from the right end of the plate is still white. Four impressions (one on Japanese, three on Head's paper)

VIII. The funnel shaded on the left side. The spire has been entirely re-worked. The horizontal part of the electric tramway standard to left of the spire has been erased, and the upright which remains looks like a flag-staff. The lofty transportear bridge, over the stone bridge, and the smoke have been re-touched. Stephen's profile is re-touched, his nose is less pointed. There are more lines on the water above the rope. One impression, on Japanese paper.

IX. The nose again pointed. One impression, on Japanese paper.

X. The outline of the plank wharf between Stephen's legs has been completed. The dark horizontal line across plank in foreground to left, which ended in IX, 2 in. from the end of the plate, is continued, rising and falling again, to 3¼ in. from the end of the plate. Three impressions (one on Japanese, two on Head's paper)

XI. Stephen's sleeve more heavily shaded, both above and below the elbow; the middle part of the left leg of his trousers is still quite light. The long triangular space between the planks and the right lower corner of the plate has been filled in with lines from left to right, slanting. Four impressions, all on Head's paper.

375. ROUEN (cont'd).

XII. The left leg of the trousers dark all over. New touches on the sloping wall in the middle distance. Three impressions, all on Head's paper.

XIII. Stephen's cheek, the right part of his hat, and the back of his coat, more darkly shaded. The planks of the wharf, from the middle of the plate to the right end, much darkened, chiefly with lines slanting from left to right. One impression, on Japanese paper, with heavy burr.

XIV. The burr on the new work much reduced. Two impressions, on Japanese paper.

Many alterations, recorded in the later states, were made during the printing on the night of 5-6 April, 1921.

Begun, from nature, in November, 1920

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376. RUE JOYEUSE, ROUEN. 1920

View of a street, looking down hill; unfinished. Houses on the right, constructed partly of wood, and beyond them a small spire. On the left, one of one house only is engraved, and beyond it a tree is seen over a wall.

Dry point. 10.13/16 x 6¼. = 275 x 159.

Eight impressions, in two states (up to 1948)

I. Before the house on the left, the tree beyond it is already partly engraved. Five impressions (one on old paper, four on Japanese).

II. As described; more work on the small spire and on the houses on the right. One early impression; others printed in 1946. Two further impressions, printed in 1946.

Done from nature in November, 1920. Bone proposes to print 5 more (1948).

CD. 377
. 378

SOMERSET—

377. ST. CUTHBERT'S, WELLS—No. 1. 1921.

The tall perpendicular tower rises over the houses of the town. Near the foreground are two carts. Done from a drawing.

Dry Point. 4⅞ x 9⅞; 124 x 251.

Twenty-one impressions, in two states.

I. The Cathedral is seen over the roofs, to right of the tower. Six impressions, all on white paper.

II. The Cathedral taken out. The tower has been corrected and improved, and the plate extensively re-touched. Fifteen impressions, of which three are on Japanese paper; some are printed in brown.

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378. ST. CUTHBERT'S, WELLS—No. 2 1921.

The same composition as No. 377, with some variations. The Cathedral is seen over the roofs; there is only one cart; the foreground is filled with logs.

Done from a drawing.

Dry Point. 5¾ x 8⅞; 146 x 225.

Fourteen impressions, all on white paper.

This and the preceding number were done from drawings made in 1919.

C.D. 379.
. 380

379. GALE AT PALERMO. 1922.

A view of the town from the sea, with Monte Pellegrino on the left. Several sailing boats in middle distance, and in the foreground three rowing boats. Signed BONE near the right lower corner.

Dry Point. 7.15/16 x 11.5/16; 201 x 287.

Ten impressions in two states. (up to 1948).

I. The mountains outlined but little shaded; no shading on the water except a few curved lines to right of the rowing boats; before the signature. Three impressions.

II. Signed. Many additional curved lines on the water both to left and right of the boats, and to right of the nearest sailing boat. The nearest boat more finished. Much additional shading on the mountains.

Six early impressions. Two further impressions printed in 1946. Bone proposes to print six more (1948).

Done from nature from the deck of the 'Meteor', while the artist was on a cruise in April, 1922.

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380. GEORGE W. DAVISON - NO. 1. 1923.

Three-quarter length, seated at a table, holding a pen in his left hand, a book-case behind him to left. The face highly finished.

Dry Point. 8⅞ x 5.31/32; 226 x 151.

Number of states and impressions uncertain; but at least twenty-one impressions [redacted]. All except one (given by the sitter to the artist) sent to the sitter, in New York.

I. His eyes look straight before him. The books are slightly shaded. The wall immediately above and behind the head and over the right shoulder has only vertical shading, and the wall to right of the head is cross-hatched only about as far as the elbow.

Number of impressions uncertain. (One was given by the sitter to the artist).

380. GEORGE W. DAVISON - No. 1. (cont'd).

II. The eyes now look upwards. There is vertical shading down the bookcase, cross-hatching on the wall above and behind the head, and much more shading on the other wall as far as the end of the hand. One impression.

Plate destroyed, and left in New York.

Details of other states are lacking. The portrait (of a banker) was done at Greenwich, Conn., on May 12th. 1923

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381. DR. EUGENE NOBLE. 1923.

Drawn to the waist, seated, three-quarter face to left, wearing a light coat and waistcoat, the right hand slightly drawn, the left arm, with hand hardly suggested, hanging over back of chair. Signed Muirhead Bone low on the left.

Dry Point. 11¾ x 5.31/32; ~~31~~ 301 x 151.

About twenty-~~one~~ two impressions, in six states.

I. The face very dark; before the lines, near the right hand, which indicate the pointed end of the waistcoat; before the watch-chain, which is suggested only by straight lines. One impression (Japanese paper).

II. Face lightened; certain lines within contour of left shoulder burnished out; watch-chain and end of waistcoat drawn; work on right hand reduced. Two impressions, (one on old paper, one on Japanese)

III. The right arm and hand re-drawn, the thumb being now further from the first finger; the outline of left arm re-drawn; a diverging line added within the sharp angle mentioned above. One impression.

IV. New work on hand and arm much reduced. Before the signature. One impression.

V. Signed. Four or five impressions on Japanese paper, printed in New York, twelve on old paper, printed in England. ~~Two of the impressions printed in London in 1926.~~

Begun on May 14th, 1923.

C.D. 382,
383.
384.

382. THE HUDSON, FROM WEST POINT. 1923.

A river with high, sloping wooded banks, island and hills in the distance; two small rowing boats near left lower corner, and others to the right near trees which grow in the immediate foreground, only their tops being visible above the lower edge of the plate.

Dry Point. 4.15/16 x 7⅝; 125 x 201.

Nine early impressions, on Japanese paper. Two further impressions, printed in 1946

Done from nature on May 15th, 1923 and printed in New York.

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383 GEORGE W. DAVISON - No. 2. 1923.

Half-length, seated, looking to front, left elbow resting on table, hands near together, the right hand holding a paper. Clothes light.

Dry Point, on zinc. 7.13/16 x 5.9/16; 198 x 141.

Two impressions.

The portrait was done on May 17th 1923 in Mr. Davison's office on Broadway.

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384 BEN. W. MORRIS. 1923.

Head of a young man, three-quarter face to right, wearing pince-nez to which a string is attached. His tie and shirt collar are shown, but not his coat.

Dry Point (on zinc). 8.13/16 x 5.29/32; 224 x 150.

Ten impressions, plus any given by the artist to the sitter. Plate destroyed April 1946.

Done from life on May 19th, 1923. Benjamin Wistar Morris, architect, b. 1870.

The plate was printed by Bone in Ernest D. Roth's studio, in New York. The Japanese paper used shows an Oriental watermark.

CD. 385.

385. JOSEPH CONRAD LISTENING TO MUSIC. 1923-1925.

Seated, in profile to the right. Signed on the left Muirhead Bone 1923. The sitter's name is at the top on the right.

Dry Point. 9⅞ x 6⅞; 251 x 174.

One hundred and thirteen impressions, in seven states. Of these one hundred and nine were published in January, 1926.

I. Before the signature. Five impressions (three on Japanese paper, one (in blue ink) on Whatman paper of 1831, one on thin white paper with Barcelona watermark).

Title of book? ?

Only this state, reproduced in ? by Eldridge Adams, dates, with the impression, from 1923. The work was continued in 1925.

II. Signature, date and title inserted. One impression.

III. New work added on seat of chair (long horizontal lines across the top and shorter ones at the right end) and on the leg of the trousers about ⅛ in. above the lower edge of the plate. One impression.

IV. Additional horizontal lines added to seat of chair; they now extend right across it. String of eye-glass corrected. One impression.

V. Corners of plate rounded; an accidental scratch appears behind Conrad's back, and others near the foot of the plate. Four impressions.

VI. The ear re-modelled and darkened. A break in the outline of the hair at back of the head has been filled in. Eighty-nine impressions.

VII. The ear again is re-modelled; the line defining it at top has been prolonged to the right. A line added below the word Muirhead. Twelve impressions.

The portrait, in the first state, was done at Folly Farm, Great Barrington, Conn., on May 22nd, 1923. The plate was destroyed in March 1944.

C.D. 386.

386. JOSEPH CONRAD. 1923-1925.

Bust, three-quarter face to the right, placed high on the plate. Signed Muirhead Bone on the left.

Dry Point. 10⅞ x 6¼; 276 x 159.

Eighty-nine impressions in six states, published in December, 1925.

I. The head highly finished; only a few lines to suggest the collar and coat collar. The left side of the neck uniformly shaded and rather dark. Five impressions (and a counterproof).

II. Much of the shading on the neck burnished out; outline of hair altered; four new lines, curving downwards, added on left outline of coat collar. One impression.

III. The neck shaded again; the shoulders and more of the front of the coat have been put in; the left shoulder is indicated by a firm line, turning sharply downwards at the end. Two impressions.

IV. The outline of the left shoulder much reduced in strength, but still visible. Two impressions.

V. The outline of the left shoulder burnished out; new lines, less strong, added a little lower to replace it. Many short lines added on lapel of coat. Signature added on left side, 3 in. from foot of plate. Eight impressions.

VI. Burr removed from signature, which is now very faint. Seventy-one impressions.

The artist travelled with Conrad on the "Tuscania" (sailing from Glasgow, April 21st, 1923) to America. This portrait was done from life on May 27th 1923 at Mr. F. N. Doubleday's house, Oyster Bay, Long Island. Conrad sat again for the third state. An Impression of 1 was given by Bone to Mrs. Conrad on May 31st. 1923

The first four states were printed in America, the others later. The first state was reproduced in the American edition of "The Rover", the fourth, in the Manchester Guardian, which issued separate impressions of the reproduction as a portrait of Conrad. The plate was destroyed in March 1944.

C.D. 367.

367. JOSEPH CONRAD READING. 1923-1925.

Half-length, sitting in a high-back chair, turned to the right, holding a book in his right hand. Joseph Conrad, Effendi Hill, Long Island, 1923, Fairhead Bone ~~inserted~~ inscribed in the lower half of the plate, towards the right.

Dry Point. 6.15/16 x 4.15/16; 176 x 125.

Twenty-three impressions, in eight states, published in December 1926.

I. Before the inscription. The table ends at the level of the elbow. Thirteen impressions, of which eleven date from 1923, two from 1925.

II. The inscription added. The table continued below the level of the elbow. Shading added on back of chair, above and to right of the hand. Books more defined. Two impressions.

III. The hand has been re-drawn; the hand no longer bulges out to the right, but its outline runs smoothly on into that of the fingers which hold the book. One impression.

IV. Strong lines, defining more clearly the back of the chair, run down towards the lower left corner of the book which Conrad is reading. Three lines slanting downwards to the right from the level of the elbow, have been added to the table. New lines on the cuff. One impression.

V. Some burr removed from the sleeve. The vertical lines on the side of the lampshade immediately over Conrad's head have been lengthened upwards. One impression.

VI. New strong work on the table, including two parallel horizontal lines at the level of the elbow, and other vertical lines more to the left. A tail has been added to the figure "3" of the date. Three impressions.

VII. New vertical shading has been added immediately to right of the face, and almost all across the plate between the chair and sleeve and the inscription. A second tail has been added ~~xxxxxxxxxx~~ to the "e" of the name Bone. One impression.

C.D. 387 (cont'd).
· 388.
· 389.

387. JOSEPH CONRAD READING (cont'd).

VIII. A large part of this new shading, towards the right, burnished out. One impression.

The portrait, in the first state, was done from life on May 31st, 1923, at Oyster Bay, Long Island.

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388. MANHATTAN TOWERS, FROM BROOKLYN. 1923.

A slight sketch, in outline, of skyscrapers, with a suspension bridge on the left. In the foreground a large building with many windows and flat roof.

Dry Point. 7 x 12¾; 178 x 327.

Two early impressions. ~~Two further impressions printed in 1946.~~ Bone proposes to print a few more impressions (1948).

Done from nature on June 2nd, 1923.

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389. EUGENE NOBLE and WILLIAM McFEE. 1923.

Dr. Noble seated, in profile to left, reading a book (the second portrait is engraved across the end of the plate). Behind Noble's portrait a thick vertical line indicates an intention of cutting the plate. To left of this line the signature M. Bone.

Dry Point. 6¼ x 9.7/16; 164 x 240.

~~Six~~ Eight impressions, in three states. (up to 1948).

I. Noble's head very dark, the clothes and hair light and in outline. (Is the hair of an unfinished head. One impression. (Beyond the book)

II. Clothes and hair shaded. McFee's back and left hand shaded. The fragment of a head burnished out. Before line and signature. Four impressions (two on Japanese paper).

III. As described. Noble's coat and chair more deeply and uniformly shaded. One early impression. Two further impressions, printed in 1946.

Bone proposes to cut the plate to separate the subjects, and, if so, to print six further impressions (1948)

Dr. Noble's portrait was done at his house on June 3rd, 1923. The other was added later. Mr. McFee, author, born in London, 1881, settled in U.S.A. in 1911.

C.D. 390.

390. A MANHATTAN EXCAVATION. 1923-1928.

Near the intersection of Broadway and Madison Avenue, New York, an immense excavation has been made for the foundations of a new building; its walls are shored up, and a tall crane rises from a platform near the bottom of the pit. Signed M. Bone near the right lower corner.

Dry Point. 12.5/16 x 10.13/32; 313 x 258.

One hundred and fifty-~~five~~ one impressions, in nineteen states.

I. In outline, very incomplete. On a placard at the head of the excavation, on the right, is the reversed inscription SONETA/COMPANY/DING/CONSTRUCTION. Two impressions.

II. Much detail inserted. The crane and shores holding up the walls of the excavated area are approximately complete, except on the left, but the buildings across the two intersecting streets are still in outline. Five impressions.

The seven impressions so far described were printed at New York, in 1923, on Japanese paper with an Oriental watermark.

III. These buildings are now put in, and there is an approach to completeness all over the plate. The placard has been worked over with light vertical lines cancelling the inscription, of which traces can still be seen. Four impressions, one of them brown. The new work constituting this state was done in England before February 1924.

IV. The walls of the excavation, including the placard on which all traces of the inscription are obliterated, are more deeply shaded. The men and hoarding on the platform which juts out from the street towards the crane are still very incomplete, and the adjoining street is lightly shaded. Before the cross-work on the left side of the tallest (upright) member of the crane. One impression.

390. A MANHATTAN EXCAVATION (cont.).

V. The last mentioned work added; much new detail on the platform; street and house above it further shaded. Before the signature. Two impressions, both brown.

W 3076

VI. In states II-V there was a tramcar on Madison Avenue, close to the left side of the plate; this has been effaced. The other side of the tall upright member of the crane is also shaded. Long slanting rays of light appear on the house in Madison Avenue beyond the intersection of the other street. The plate is signed. The bundle hanging from the slanting member of the crane (chain nets to go over dynamite charges in the excavation) is much shaded all over, and not very clearly detached at the lower end from the background of wall. One impression.

W 3077

VII. The shading on the right side of this hanging bundle has been largely burnished out. One impression.

VIII. Smoke added on the left side of the excavation curls over the top of the Hoarding and shows as two thin lines against the street. The wheels of the motor-cars in the street to the right have been completed. One impression.

IX. Slight additional shading in the right upper jib of the crane near the level of the street. One impression.

X. Shadow added on U.S.A. flag near top left corner. Dark shadows added on the house beyond the crossing of the two streets, crossing the white horizontal band over its two lower storeys. A post which hitherto projected to the height of about 1in., slanting to the left, a little to right of the middle of the plate, has been removed. Four impressions.

XI. Part of the dark shadow on the road, just in front of a motor-car, has been burnished out, the cleared patch beginning 4¼ in. from the top of the plate and ¾ in. from the right side. Several cars in the street to left have been re-touched. Three impressions.

W 3074

XII. New work on the shores that hold up the walls of the excavation, towards the left. One impression.

390. A MANHATTAN EXCAVATION. (cont.).

XIII. The radiating lines over the arched door of the house beneath the flag have been made more definite, especially towards the right. The upper windows of the house just to right of this, across the street, have been re-touched, dark patches being added across the top of each window. Eighteen impressions.

XIV. The horizontal beams across the far angle of the excavation have been darkened. One impression.

XV. Much heavier shading added on the wall of the excavation quite on the right, and on the upper end of the nearest and shortest of the shores which hold up the wall on this side. One impression.

XVI. The cars in the street towards the left again re-touched. Seven impressions.

XVII. A thin zigzag line across the shores, 5½ in. from the foot of the plate and 5½ in. from the left side, have been re-touched and straightened by the addition of short slanting lines which cross it. Forty impressions.

XVIII. Horizontal shading added on front of house to right, chiefly to the left behind the highest portions of the crane. Nine impressions.

XIX. Tramway lines in street reinforced. Shadows added to three little figures in the street, just to left of the highest part of the hoarding. Forty-nine impressions.

This plate was begun from nature, on June 4th, 1925. The completion of states IV-XIX dates from 1928, and the printing was finished by March.

C.D. 391.
392.

MANHATTAN SKYSCRAPERS

391. (A SKYSCRAPER (unfinished) plate) 1923.

The upper storeys of a high building, for the most part engraved in outline, but of some portions towards the left the walls are shaded and the windows filled in.

Dry Point. 14½ x 10.3/32; 375 x 258.

This subject was ~~begun at one end of a very long plate, of which the other end was used for~~ intended, if when completed, to continue upwards the buildings seen in "A Manhattan Excavation," (No. 390). It remained unprinted till 1945, in which year ~~eight~~ five impressions were taken. The plate never was completed. It was destroyed in 1948.

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392. FRANK WEITENKAMPF. 1923.

Three-quarter length, seated, in profile to the left, holding a print in his right hand. Signed BONE near the left elbow.

Dry Point. 10.11/16 x 4.15/16; 271 x 126.

Fourteen impressions, in four states.

I. With a first sketch of the head below the subject. Before the signature. Three impressions.

W 1942

II. Signed. More work on neck just above collar. One impression.

III. Sketch of head removed. One impression.

IV. More work on the right hand; the fingers are less distinguished from one another than in the third state. Nine impressions.

W 1942

Mr. Weitenkampf was, till 1942, curator of the Print Department in the New York Public Library, where the portrait was done from life on June 18th, 1923.

CD. 393.
394.

393. FITZROY CARRINGTON. 1923.

Seated, drawn to the knees, the hands clasped, wearing a light, striped suit.

Dry Point. 8.1/16 x 4¼; 204 x 105.

Three impressions, printed in New York, on Japanese paper. Two further impressions, printed in 1946. Bone my work a little further on the plate and print six further impressions (1948)

Successively editor of the Print Collector's Quarterly (till 1917), Curator of Prints at Boston, and a member of the firm of Messrs. Kroedler & Co., of New York.

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394. MONTAGU GLASS. 1923.

Wearing an eye-glass, sitting on an easy chair, leaning back, with legs crossed, looking to the left, a cigar in his left hand.

Dry Point (on zinc). 5.3/16 x 7; 131 x 178.

Three early impressions, two of which are in America; two others were printed in 1946.

Author of "Potash and Perlmutter". The portrait has been reproduced in the Manchester Guardian.

C.D. 395.
396.

395. A DECORATOR'S STUDIO, BROOKLYN. 1923.

A large studio in which canvases stand against a wall. On the left is a long rod suspended by tackle from the ceiling. In the far wall are a high, narrow window and a broad low one, placed high in the wall. Two men stand towards the left, and more to the right are a man sitting on a small table and another seated in an easy chair.

Dry Point. 6½ x 10.31/32; 164 x 278.

Six early impressions, on Japanese paper, printed in July, 1923, in New York. The dry point was done from nature on June 30th. 1923.

Two further impressions were printed, in 1946.

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396. DISTANT MANHATTAN, FROM STATEN ISLAND. 1923.

A goods yard in the foreground, crossed by a railway. Further back a long white roof extends across the plate. Beyond a wide expanse of water, with many small craft plying on it, we see the high buildings of Manhattan, with Brooklyn Bridge on the left.

Dry Point. 6.7/16 x 8; 166 x 202.

~~Twelve~~ Twenty-three impressions (of which nine are on Japanese paper) in three states.

I. Smoke which drifts to the right across the foreground is very light, and does not pass beyond the long line of roof. Five impressions.

II. The smoke now extends beyond the long roof, of which part of the original upper outline has been erased. One impression.

III. New shading, in thin curved lines, appears in the smoke above, and to right of, the telegraph post in the middle. Seventeen impressions, including two printed in 1946.
Done from nature on July 10th. 1923

C.D. 397.
· 398.
· 399.

397. NEW YORK, FROM WILLIAMSBURG BRIDGE. 1923.

A very slight sketch of buildings in outline, with the coil of the bridge in foreground to the left, a steam tug on the right.

Dry Point. 8 x 7¼; 202 x 190.

Five impressions.

Done from nature in July, 1923. The plate was destroyed in March, 1944.

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398. THE EAST RIVER, NEW YORK. 1923.

A suspension bridge is seen across the middle of the plate. In front of it, to left, are three sailing vessels and a small steamer; to right is another steamer. Signed M. DUNE, to left, on the water.

Dry Point. 3x4; 76 x 101.

~~Five~~ Seven impressions, on Japanese paper, in two states.

I. Before the signature. One impression.

II. Signed. Four early impressions, of which three were presented by the artist to friends in New York, 1923. ~~left in America.~~
Two further impressions, printed in London, 1946.

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399. FRANK N. DOUBLEDAY. 1923.

Wearing knickerbockers and seated in an armchair, to the left, head directed to the front; behind the chair a bookcase.

Dry Point. 7¾ x 9.11/16; 196 x 245.

Four early impressions, on Japanese paper, from the bevelled plate. Two further impressions were printed in 1946. Dune may print six further impressions (1948).
This sketch of the publisher was made at Oyster Bay, Long Island, on July 14th or 15th, 1923

C.D.400.
" 401.
" 402.

400. FRANK DOUBLEDAY'S MOTHER-IN-LAW. 1923.

Bust of an elderly woman in profile to left, looking down, wearing a cape with very wide dark collar.

Dry Point. 7.15/16 x 5¾; 202 x 146.

Two early impressions. Two further impressions were printed in 1946.

Done at Oyster Bay, Long Island, on July 15th, 1923.

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401. DON MARQUIS and CHRISTOPHER MORLEY. 1923.

At the left end of the plate, the head and shoulders of a man (Don Marquis), three-quarter face to right, with pipe in his mouth. At the right end two half-length portraits of another man (Christopher Morley): the first nearly full face, but a little to left, in light clothes; the second three-quarter face to right, in striped clothes.

Dry Point. 7 x 9½; 178 x 241.

Done on July 21st.

Number of impressions originally printed is uncertain.

Two impressions seen in 1924, one of them inscribed "With love to F.A. (Franklin Abbot), New York, July 29th, 1923." (Two further impressions were printed, in 1946.) Another impression passed from the artist to Knoedler's, New York, July, 1925. The artist proposes to print six further impressions (1948).

Don Marquis, playwright, 1878-1937.

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402. MR. VAUCLAN. 1923.

Half-length, seated, looking to front, the right hand hanging down, the left resting on back of chair, which is itself not seen.

Dry Point. 6 x 6; 152 x 152.

Eight impressions, in two states.

C.D. 402 (contd)
403.

402. MR. VAUGHAN (cont.)

I. The right shoulder, which already shows signs of the burnisher having been used, is too sharp at the extremity. The top of the right ear projects slightly beyond the outline of the head. Two impressions (and a counterproof).

II. The burnisher has been used again and the outline of the shoulder is rounded. An additional line brings out the side of the head as far as the tip of the ear. The outline of the hair on the crown of the head to left has been corrected. Six impressions.

Plate destroyed, 1946.

The sitter was the head of the Baldwin Locomotive Works. His portrait was the last plate ~~done~~ the artist made in America, (on July 22nd. 1923)

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403. COMMODORE SIR JAMES CHARLES, K.B.E. 1923.

Drawn to the knees, seated in cabin, three-quarter face to left, hands clasped.

Dry Point. 7.15/16 x 5.15/16; 202 x 149.

Six Impressions in two states.

I. On the same plate, measuring 11⅞ x 5.15/16 in., with No. 404. Not signed. Three impressions.

II. The plate reduced, measuring 7.15/16 x 5.15/16 in., signed Muirhead Bone under the chair. One early impression; two others printed in 1946. Bone proposes to print four further impressions (1948).

Done on the return voyage from America in the last week of July, 1923. Sir James Charles, K.B.E. (1865-1928), was Captain of the Cunard Liner "Aquitania."

CD.404.
405.

404. SIR JOHN FERGUSON, K.B.E. 1923.

Bust, three-quarter face to left, eyes looking upwards.

Dry Point. 5.15/16 x 3.15/16; 150 x 99.

Nine impressions, in two states.

I. On the same plate, measuring 11⅞ x 5.15/16 in., with No. 400. Three impressions.

II. The plate reduced - with scratches near the edge, where cut. Printed 1944. Six impressions. (the plate was) Three further impressions may be printed in 1948.

Sir John Ferguson (1873-1932) was a fellow passenger of the artist on the "Aquitania" in July, 1923

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405. STOCKHOLM. 1923-1925.

A view of the old town (Staden) from across the harbour on the south side (Söder Malm) with two church spires, those of the Tyska Kyrkan (left) and Riddarholms Kyrkan, rising into the sky, and the new town-hall (Stadshus) on the right. Signed M. Bone in right lower corner. Drawn from nature on the plate, in the summer of 1923, and consequently reversed. Published in October, 1925.

Dry Point. 9 x 11¼; 229 x 292.

One hundred and forty-two impressions, in five states.

I. Before the railings along the side of the bridge by which a road crosses the railway, at a great height above it, low down on the right. The rails in the railway bridge across the water are incomplete, and the surface of the bridge is to a great extent white throughout its distance. The straight high wall of a building just above the motor-car near right lower corner of the plate is lightly shaded. A long trail of smoke, very lightly scratched, drifts away to the left from a chimney to left of the spire nearest to the left end of the plate. Before the signature. Three impressions (two brown, one black) on Japanese paper (1923).

405. STOCKHOLM (cont'd.)

II. Signature added. Railings along road bridge put in; rails on railway bridge increased; surface darkened, especially on the further side of the bridge; wall above motor car shaded all over; smoke from chimney on left very much curtailed; smoke from a steamboat below the town-hall increased. Before a little man standing on a raft to left of the railway bridge, exactly half-way across the plate. Three impressions.

III. The man inserted. Smoke from chimney on left still short. Before some additions to the rails on the railway track where it is about to cross under the road bridge. The second rail to the left of the goods train issuing from under the bridge is a single line. Two lines only meet the edge of the railing just above the chimney in foreground, furthest from the right end of the plate. The topmost sail of the sailing boat near the right end of the plate is white. The wall between the windows of the low detached house to the left of SODRA BORG is white. Thirteen impressions. (This state is reproduced in "The Art of Etching," by E. S. Lumsden, 1925, p. 313.)

IV. Rails increased; there are three lines instead of one, on the second rail from the goods train, and four lines instead of two meet the edge of the railing over the chimney. The lower part of the sail mentioned above is darkened. The windows of the house are darkened, but there is no shadow on the ground to the left of it. One impression.

V. There is a shadow on the ground to left of the house. The smoke from the chimney on the left is once more long, as in state I. One hundred and twenty-two impressions.

US M32
US M32

The plate was destroyed in March, 1944.

C.D. 406.
407.

406. LITTLE STOCKHOLM. 1923.

The harbour; to left, barges and sailing boats, then houses and a tall spire; at the right end a sailing boat is cut by the edge of the plate. Signed Muirhead Bone in right lower corner.

Dry Point. 3 x 8.15/16; 76 x 227.

Twenty-three impressions, in two states.

I. Before the signature. The hull of the steamer towards the right incomplete. Nine impressions, of which two are on Japanese paper.

II. Signed. The hull more shaded. The back of a man exactly in the middle of the plate (left to right) has been darkened. Fourteen impressions, all on thick white Japanese paper.

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407. STRANDVÄGEN, STOCKHOLM. 1922-1925.

A similar subject to the last, but continued to the right, where a domed building surmounted by a lantern is seen. In the foreground is a row of barges along the shore, on one of which the name BIRGER appears. Signed Muirhead Bone in left lower corner.

Dry Point. 7.13/16 x 9⅝; 198 x 245.

Thirty-four impressions, in five states.

I. Before the signature. The right leg of the man on the right is incomplete. The mast, sail and tackle of a boat just above the man are put in, but not the man himself. Three impressions (1923) (one on Japanese paper)

II. Signed. Man and boat approximately completed. No line on the boat approaches nearer than 2 mm. to the right end of the plate. One impression.

407. STRANDVÄGEN, STOCKHOLM (cont.).

✓ III. Additional shading just to left of the middle of the man's back, and on the boat, which is now continued up to 1 mm. from the end of the plate. A spire, the top of which is 1[illegible] mm. from the left end of the plate, is engraved in outline. Two impressions.

IV. The spire has been completed and darkened; its outline is rough and it is very dark. The coal in a barge towards the left has been darkened. There is still a gap in the outline of the sack which a man is carrying. One impression.

V. (The published state.) The new work on the spire reduced; it is now less dark than the short tower immediately to the left of it. The outline of the sack has been completed. Twenty-seven impressions.

CD. 408.
409.

408. TOLEDO, SPAIN. 1924.

A slight sketch, in outline, of the Hospital of San Juan Bautista, or "de Afuera," outside the town, with a large church; low hills in the distance.

Dry Point. 5½ x 8¾; 140 x 212.

Four impressions.

Done from nature in April, 1924 on the artist's first journey to Spain. Plate destroyed, 1946.

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409 THE HARBOUR, MACDUFF (BANFFSHIRE). 1924.

Under a rainy sky the small houses of the town on the left are divided by a road from two basins of the harbour, separated by a massive stone jetty on which a number of men stand or walk. In the inner basin small sailing boats are crowded together; three larger boats, one of which is cut by the edge of the plate, are in the outer basin.

Dry Point. 7¾ x 8⅝; 196 x 219.

~~Eight~~ Ten impressions, in two states.

I. The whole subject very lightly engraved. Slight shading in the sky, in one direction only. Before the steps in the foreground on the left. Two gulls on the water. Four impressions.

II. Re-worked, and ~~deepened~~ strengthened all over. Long slanting lines on the sky at left, in two directions. Steps engraved. Four gulls on the water. Four impressions.

(early) Two further impressions printed in 1946

Done from nature in August, 1924.

Bone proposes to work further on the plate, and then to print up to say twenty-five impressions showing the re-work (1948).

C.D. 410.
411.

410. THE HIGH, OXFORD. 1925.

Towards the left, All Saints Church; over a shop window to left of it the inscription FULLERS, PERTH (in reverse); to right of the Church is the Mitre Hotel.

Dry Point. 1.15/16; 253 x 173.

Two impressions.

Done from nature in March or April, 1925.

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411. RONDA, SPAIN, FROM THE HILL. 1925.

The town is seen in a curve from left to right on the top along the edge of a rocky plateau. Distant hills slope down behind a plain and massive building at the extremity of the town, but rise again to two successive heights far on the right. Beneath the second of these a high Gothic church stands detached in the plain outside Ronda.

Dry Point. 6.15/16 x 9.10/16; 177 x 253.

Eleven impressions, in five states (up to 1944)

I. The whole composition engraved. The general effect dark. Before long thin lines of shading, which slant from left to right, on a patch of ground which remains white near the right edge of the plate and extending about half-way up the plate. Four impressions.

II. The work lightened in some places. The hills, especially, are much lighter, and recede into the distance. A goat-herd in left foreground has a long neck, head and hat. One impression.

III. This man's head and neck are now better joined to his shoulders, and his hat has a smaller crown. Both crown and brim of hat are white. The goats are more precisely drawn. Additional shading on a slanting roof near right lower corner. Two impressions.

411. RONDA, SPAIN, FROM THE HILL.

IV. The hat has been retouched and slightly darkened. A vertical space to left of a small building at the right edge of the plate, and 1¼ in. from its foot, remains dotted over with irregular black spots. The outline of the hills, at their highest point, is 1¼ in. below the top edge of the plate. One impression.

V. The new work on the hat has almost disappeared. The vertical space is so much worked over that dots are hardly seen, and the end of the building itself is darkened. A new outline has been added to the hills near their highest point, which is now 1.7/32 in. below the top edge of the plate. Three impressions.

Bone may complete the work on this plate, and print a few more impressions (1948).

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412. A SPANISH GOOD FRIDAY. (Ronda). 1925.

A procession advances from the distance down the street in Ronda, illuminated by electric searchlights and the bright shop windows of the near side of the street, the buildings on that side being themselves in shadow. Most persons walking in the procession wear high hoods. A detached group carrying a banner with a cross on it precedes the rest. There is a stormy sky with some moonlight showing through the clouds. Signed in left lower corner H. Bone, 1.25.

Dry Point. 12.11/16 x 8½; 321 x 206.

One hundred and sixty impressions, in twenty-nine states.

I. The width of the plate is 10.15/16 inches, or 278 mm. The subject is ruled off by a vertical line, to left of which is a blank strip, 72 mm. wide, containing only a few trial strokes made with the dry-point near the top. The subject is already approximately finished, but there is no shading on the street in the foreground except a few definite, detached strokes. Seven impressions (of these three show the whole plate, two are masked, and two show the blank margin but are incomplete on that side).

412. A SPANISH GOOD FRIDAY (RONDA) (cont.)

II. Plate cut. Street shaded, much additional work all over. Before the great Crucifix in the midst of the procession. The window sill over which a woman leans out is white. Two impressions.

III. The Crucifix indented; the window sill shaded. The front of the prominent house on the left with three upper storeys each containing three windows is lightly shaded. One impression.

IV. The house is much more darkly shaded from the cornice down to the second row of windows. The clouds on the right more defined. One impression.

V. The vertical shading on the house is carried further down, only the lowest storey being now conspicuously lighter than those above it. To right of the figure of the Virgin are three tall dark hoods evenly spaced and graduated in height from left to right. One impression.

VI. The middle hood is now taller than the other two, that to left of it being changed. A curved line defining the Virgin's robe does not extend beyond the hood last mentioned. The shadows on the ground floor have been altered in several places. Two impressions.

VII. The curved line is extended to beyond the third hood. A tall narrow banner to right of this is now evenly shaded, and extended downwards. A tall narrow strip of house ¼ in. to left of the Virgin and rather higher is almost wholly white. Before the signature. One impression.

VIII. Signature Bone in left lower corner. The lower part of the white strip of house is shaded. Three impressions.

IX. "1925" inserted beneath the name. There is a dark streak on the cheek of the woman who looks out from a window on the right. One impression.

X. "M." inserted before "Bone". Dark streak removed from cheek. Strong new work on the sky on the left. One impression.

412. A SPANISH GOOD FRIDAY, RONDA (Cont.)

XI. The banner in the procession, which had already been shortened in state X, is now uniformly dark and ends definitely at the foot. There is a rather light patch in the sky, horizontally shaded, ending at the bottom 3 in. from right side of plate. One impression.

XII. This portion of the sky, and others more to the left, heavily re-worked. The front of the little distant house with a tower on it is still mainly white. One impression.

XIII. The front of the house, including the tower, evenly shaded with vertical lines. New work on sky scraped down. One impression.

XIV. New work on house and tower scraped down, but they are not so purely white as in states prior to XIII. The Virgin's robe is still nearly white. Four impressions.

XV. There are two lines of shading on the Virgin's robe, diverging downwards from the breast. There is still conspicuous dark shading round the right-hand window of the top storey of the tall house on the left. One impression.

XVI. The shading on the tall house has been partly burnished out, and there is now no conspicuous dark shading to right of the said window. The hand of the woman leaning out on the right is still white. Thirty-one impressions.

XVII. The woman's hand is now hidden. Two little windows have been added to left on the front of the distant house with a tower. A wavy outline has been added to a cloud towards the left, and the outline of a hill to left of the lofty church has been defined. One impression.

XVIII. The sky has been extensively re-worked, many short, hard lines in different directions being introduced. The procession has been completely changed. The crucifix is now seen on the right, where there was formerly a small banner, and the Virgin, under a

412. A SPANISH GOOD FRIDAY (RONDA) (cont!).

canopy, has receded to the background. The banner carried by the group that heads the procession is quite indistinct. Two impressions.

XIX. The sky again altered; long lines indicating rain have been introduced, shading down to left from behind the high building on the right. The banner has a white cross on it. One impression.

XX. The lines last mentioned taken out again. The white cross has disappeared from the banner. Before a straight horizontal line just within the plate-mark at the foot on the right. One impression.

XXI. The straight line (1⅞ in. long) has been added. There is again a white cross on the banner, and there are again slanting lines, much as before, in the sky. One impression.

XXII. The sky again altered. Dark accents added on the figures immediately before the Virgin in the procession. The shading on the Virgin's robe reduced. One impression.

XXIII. A darker mass added to the sky to right of the branches of the tree. The Virgin's robe again darkened. One impression.

XXIV. Strong new shading added on the front of the low house in the middle of the plate, especially under the window with a grating. One impression.

XXV. This work reduced; there is now no conspicuous patch under the window. There is shading on the wall of distant house, just above the crucifix. Four impressions.

XXVI. Shading on wall burnished out; robe of Virgin white, except towards the right; many little alterations to left of the Virgin. One impression.

XXVII. A window added to wall of house just above the crucifix. The slanting lines of rain in the sky are still clearly seen. Two impressions.

412. A SPANISH GOOD FRIDAY, (RONDA) (cont).

XXVIII. The lines of rain on the right, adjoining the high building, have been scraped down. Two impressions.

XXIX. To left of the Virgin's canopy a line has been put in suggesting a limit to the crowd of people under the walls of the houses. Eighty-three impressions.

In the above description of states no attempt has been made to enumerate all the minute differences that arose from frequent alterations of the sky, details of the procession, and the shadows on the street. It should be noticed that up to state XVII the Virgin is placed before the Crucifix; from state XVIII onwards the Crucifix precedes the Virgin.

The plate was destroyed in March, 1944.

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413. RONDA, FROM THE VALLEY. 1925.

In the foreground a road leading to buildings on a lower level than the town, which extends from left to right across the upper half of the plate, leaving only a small gap for a view of distant hills near its edges.

Dry Point. 7 x 10¾; 177 x 276.

Four impressions (up to 1948).
Bone may work further on this plate, often print a few more impressions (1948).

C.D. 414
415.

414. THE HILLS BEHIND RONDA, SPAIN. 1925.

A range of hills with clouds hanging over them on the right. Towards the front buildings behind a long white wall; before this wall figures riding and walking.

DRY POINT. 5 x 7.15/16;
127 x 201

Five impressions. Plate destroyed, 1948

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415. RONDA, FROM THE ROAD TO SAN PEDRO DE ALCANTARA. 1925.

The town is seen at some distance on the left, hills beyond it. On the road are peasants riding or leading mules and donkeys. To the right, in foreground, aloes growing among rough stones.

Dry Point. 7 x 10.15/16;
178 x 278.

Eleven ~~Nine~~ impressions, in two states.

I. The figures and animals on the road very incomplete. In the foreground the rough stones and some vegetation have been engraved, but there are no aloes. Six impressions.

II. Completed. Three early impressions. Two further impressions printed, in 1946. Bone proposes to print twelve further impressions (1948).

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C.D. 416.
417.

416. EASTER GOAT FAIR, RONDA, SPAIN. 1925.

An open space, bounded on the right by a long high wall, with trees beyond it, and on the further side by buildings, is occupied by a crowd of people, mules and goats.

Dry Point. 6.15/16 x 10¾; 176 x 276.

Six impressions, in two states.

I. The buildings and long wall incompletely and lightly shaded; the buildings do not extend beyond the wall, and three trees only (to the left) are lightly sketched in. Two impressions.

II. As described; no additional figures or animals have been engraved but much detail has been added all over the plate. Two early impressions; two others printed in 1946. Bon proposes to print twelve more impressions. 1948.

Done from nature.

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417. GRAZALEMA, SPAIN, No. 1. 1925.

A village with a baroque church and a detached church or chapel to the left of it, near the foot of a hill; more distant hills to the right.

Dry Point, on zinc. 6.15/16 x 8¾; 151 x 224.

Six early impressions. Two further impressions printed, in 1946.

Engraved in England from a drawing. Grazalema is a village to the west of Ronda.

C.D. 418
419
420.

415. GRANADA, SPAIN — No. 2. 1925.

The same subject simplified. Only a slight outline of the hills is given.

Dry Point (on copper). 5¾ x 8.13/16; 149 x 227.

Four early impressions. Two further impressions printed, in 1946.

Also from a drawing.

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419. RAINY DAY, PLYMOUTH. 1925.

A slight sketch. In the foreground, to left, houses in outline. Across the water a rocky island, and to right of it a steamer approaching.

Dry Point. 7¼ x 9.11/16; 184 x 247.

Two impressions.

Done in August, 1925, from a drawing of 1918. Plate destroyed, 1946.

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420. PLYMOUTH HOW IN BAD TIME. 1925.

Ten persons, standing or seated along the deeply shaded foreground, watch passing vessels move to the right under a stormy sky. A dark promontory projects from the left edge of the plate into the sea. The plate, not signed, has a wide bevel.

Dry Point. 4 x 5¼; 121 x 139.

Three early impressions. Two further impressions printed, in 1946.
Bone proposes to print two further impressions (1948)

Engraved Autumn, 1925, from a drawing made in 1918.
(Later impressions show vertical scratches down right of plate)

C.D. 421,
· 422.
· 423.

421. PISTOIA, FROM THE HILLS. 1925.

Drawn from a road on the lower slopes of the Apennines, which are planted with vines, cypresses, and olives. A dome is seen near the middle distance; beyond Pistoia are hills.

Dry Point. 7 x 9; 178 x 227.

Two early impressions; two more printed in June, 1946.. Bone proposes to work further on this plate, and to print then ten further impressions.

Engraved at Steep, in Autumn, 1925, from a drawing made in May or June, 1922.

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422. ON THE ARNO ABOVE FLORENCE. 1925.

Houses and trees are seen across the river; there are two boats on the water.

Dry Point. $5\frac{1}{8}$ x $9\frac{5}{8}$; 128 x 243

Ten impressions.

I. Some foliage in the right lower corner extends $\frac{1}{8}$ in. to left from the right edge of the plate. Seven impressions.

II. More foliage, added below the first, now extends to $2\frac{1}{8}$ in. from the edge of the plate.

Three impressions.

Engraved at Steep, in Autumn, 1925, from a drawing made in May or June, 1922. Plate destroyed, April 1946.

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423. WOUNDED MEN ON SHIP RETURNING FROM FRANCE. 1925.

Unfinished sketch of eight men, standing or seated.

Dry Point, on celluloid. 6.3/16 x $9\frac{1}{8}$; 157 x 235.
Four impressions.

From a drawing done at the end of 1916. Date of plate uncertain. Plate destroyed, April 1946. A lithograph was made of the same subject, in 1937. by Bone

C.D.424.

424. JOHN HAMILTON BONE. 1927.

One of the artist's brothers. He is seen Half length, seated, three-quarters face to right, the left arm resting on a table, on which stands the horn of a gramophone. Signed Muirhead Bone, low down on the left.

Dry Point. 8½ x 6; 225 x 152.

Eighteen impressions, in six states (up to 1948).

I. The head only engraved, with collar and tie, and a suggestion of the left shoulder. Three impressions.

II. Approximately complete; the gramophone put in; before the signature. Nine impressions.

III. Signed. Before any shading inside the horn of the gramophone. One impression.

IV. Light irregular shading, slanting from the left to right, within the horn. One impression.

V. Additional shading on the outer rim of the horn, and on the stand of the gramophone. All the left side of the coat remains white. One impression.

VI. The left side of the coat has been irregularly shaded, and there is additional shading on the waistcoat and on the left sleeve. The outline of the head has been modified. Three impressions. Bone proposes to print seven further impressions (1948).

Portrait of a brother of the artist. Done at the artist's ~~[illegible]~~ house at Giffnock, near Glasgow, in January, 1927, about the time when the portrait of Leonard Gow (No. 425) was engraved.

C.D.425.

425. LEONARD GOW. 1927.

Seen to the waist, sitting in arm-chair, in profile to the right. Signed Muirhead Bone towards the left, under the chair.

Dry Point. 10 x 7; 254 x 178.

55 impressions in seven states.

I. Head approximately finished. The right arm, and the arm of the chair on which it rests, are suggested in outline. The coat has a very long lapel and nearly hides the waistcoat. Three impressions. On the first of these only, are some very faint traces of burnishing round the head, which was at once removed.

II. Arm and chair effaced. The shape of the coat altered; it now has a wider and shorter lapel, curving back and showing more of the waistcoat. Before the signature. Two impressions.

III. Arm and sleeve re-drawn; chair put in. The right hand is thrust into the waistcoat pocket. Signed. There is a clear space round the name. One impression, in Mr. Gow's collection.

IV. New work on chair, near the arm of which there is now a suggestion of a table with prints lying on it; their outlines touch the signature. There is no shading behind the back of the chair. Twenty-six impressions.

V. More shading on back and arm of chair; behind the back of the chair there are now thin upright lines crossed by oblique hatchings from left to right in the lower part. The hand is more shaded, but the thumb remains incomplete and open at the extremity. Three impressions.

VI. The thumb completed. Before a double line drawn horizontally across the plate, half an inch below the front end of the arm of the chair. Nine impressions.

VII. With the double line as described. Eleven impressions.

The portrait was begun at Mr. Gow's house, Camis Eskan, Helensburgh, Dumbartonshire, and continued at Glasgow, on January 22nd, 1927. The fourth state had been partly printed by February 9th, and the printing of the seventh was completed early in March. Mr. Gow was a well-known Glasgow ship-owner, and an extensive Art Collector. LL.D. Glasgow University.

The plate was destroyed in March, 1944.

CD. 426.

426. REV. DR. JAMES. 1927.

Half length, seated, three-quarter face to right, with long hair and beard. His right arm and hand rest on a table on which lie some papers and a book. The signature Fairhead Bone (in states VII - XV) is also on the table.

Dry Point. 9.15/16 x 7; 252 x 177.

Fifty-seven impressions, in sixteen states, of which the first six are trial proofs.

I. (Trial) Head and bust only finished. The long eyebrow over the left eye projects upwards. One impression.

II. (Trial) Hair darkened and extended, covering the eyebrow. Beard prolonged, and outline of left shoulder slightly indicated. One impression, in brown ink on toned Japanese paper.

III. (Trial) Hair and eyes re-touched, but hardly distinguishable from II. One impression, in black ink on white Japanese paper.

IV. (Trial) Some indication of bust; a second line added to indication of left shoulder; line indicating right shoulder begun. One impression.

V. (Trial). Hair extended to left. Line indicating right shoulder prolonged and bent downwards. Darker and more continuous shading all round beard. One impression.

VI. (Trial) Hair again extended. Contour of right shoulder now extends two inches downwards from the beard. Other lines extend much further below the beard. Two impressions.

VII. Approximately finished. Signature inserted 1 inch from left side of plate; no lines run through or below it. Light patches on clothes and table. One impression.

VIII. Original signature effaced. Signed again in larger letters, beginning 1⅝ inches from left side of plate. Table and clothes much more evenly shaded. One impression.

426. REV. DR. JAMES (cont'd).

IX. Two long horizontal lines run through the M of the signature and extend 1.5/16 inches to left of it. One impression.

X. Two shorter lines, added beneath these, extend about 5/8 inch to left of the M. One impression.

XI. Additional lines beneath and to left of the signature give the effect of a white margin at the foot of the plate, 1 1/8 inch in depth, of which the upper boundary line stops short 1 in. from the left side of the plate. There is one dark patch over the left eye. One impression.

XII. There is a second dark patch on the left eye, where the contour of the brow has been re-touched. Three impressions

XIII. Face and beard re-touched. The differences are too minute to be described, but the patch on contour of brow is no longer conspicuous. Twelve impressions.

XIV. New lines added beneath signature. Table more darkly shaded beneath the books. Eight impressions.

XV. Watch-chain altered by the addition of a new contour line towards the left at the bottom. Seventeen impressions.

XVI. Most of the work beneath the head and beard effaced, leaving many traces on the plate. No signature. Five impressions.

Begun in January, 1927, at the President's lodgings, St. John's College, Oxford. The trial proofs date from the early part of that year. The alterations constituting the published states were made in 1928.

Herbert Armitage James, C.H. (1844-1931) was Headmaster of Rugby, 1895-1909, then President of St. John Baptist's College, Oxford, till 1931.

C.D. 427.
428.

427. VILLAFRANCA DEL BIERZO, SPAIN. 1929.

A street; the houses on the right are high and straight, those on the left have wide projecting eaves; before them is a tree. A woman advances along the street.

Dry Point. 6.10/16 x 4½; 176 x 115.

Seven ~~Nine~~ impressions.

Done in England from a drawing. The place is between León and Coruña.

The plate was destroyed in March, 1944.

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428. DAVID BONE. 1929.

Head and bust of the artist's younger son, three-quarters face to right, looking down. Wearing a soft collar and tie and indications of a coat, which vary in successive states.

Dry Point. 10 x 7; 253 x 178.

Twelve ~~Seven~~ impressions, in four states.

I. The sitter, whose face and hair are dark, wears a light suit of clothes, and his right hand is seen resting on the arm of a chair. Three impressions.

II. Several lines and marks of erasure have been effaced from the coat, waistcoat and soft collar. The face has been re-worked and more evenly finished. Four impressions.

III. All the costume below collar and tie had been effaced; many traces of erasure remain. Three impressions.

IV. After the erasures resulting in the third state, the collar and tie and some outlines of the ~~coat~~ academic gown were added, ~~[illegible]~~, ~~leaving~~ but the ~~costume~~ gown remains incomplete. In this state the plate remained unprinted till April 1940, when two impressions were taken.
Bone proposes to complete the folds, etc, of the gown, etc & print then twenty further impressions (1948).

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429. STEPHEN, WITH CLASPED HANDS. 1929.

Stephen Bone, (the artist's elder son), bare-headed, three-quarter face to the right, wearing a light suit, sits with his right arm resting on the arm of the chair; his left hand is seen.

Dry Point. 9.7/8 x 7; 250 x 178.

Two early impressions (1st state); two more, (2nd state) printed in 1946.

I. A long horizontal dark mark (of the burnisher) is seen above the sitter's right sleeve. Two impressions.

II. This mark removed. The face, and some lines on the coat, are lightened; at the foot of the plate, at left, numerous short strokes are seen. Two impressions, printed in 1946.

Bone may print eight further impressions (1948).

Done at the studio, George Street, Oxford, in April, 1929.

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430. JOHN ROBERTSON, J.P., DUNDEE.

Bust, in profile to left, bareheaded, wearing spectacles. Signed to left, 2¼ inches above the foot of the plate, Muirhead Bone.

Dry point 10 x 7; 253 x 178.

29 impressions, in six states.

I. Before the signature. Three impressions.

II. Signed. No additional line follows the word "Bone". The outline of the back ends at a distance of 2¼ inches from the neck. Two impressions.

III. The outline of the back has been prolonged to 2.13/16 inches from the neck. A single slanting line has been added beneath the "e" of "Bone". One impression.

IV. There are now two slanting lines beneath the "e" of "Bone", indicating some additional work. The outline of the glass over the right eye has been corrected. One impression.

V. The outline of the back has been again prolonged to 3½ inches. Twelve impressions.

2146

C.D. 430 (cont^d)
" 431.

430. JOHN ROBERTSON, DUNDEE (cont^d).

VI. The tie has been darkened, and the outline of the back re-worked; instead of ending in a single tapering line, it is composed of two or three indistinct lines down to its extremity.
Ten impressions.

Began at the studio in George Street, Oxford, on May 31st, 1929. Printed Summer 1930. John Robertson, a well-known Dundee picture dealer, died in 1943.

The plate was destroyed in March, 1944.

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431. CARL MILLES. 1929.

Bust, bare-headed, in profile to the right; the face light and carefully finished, the hair dark.

Dry Point. 8½ x 7½; 225 x 181.

Three early impressions; two more printed, in June, 1946.
Done may print seven further impressions (1948).

Done from life in the studio at George Street, Oxford, about June 15th, 1929. The famous sculptor left ~~Sweden~~ Sweden some years ago for the United States.

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432. CAPTAIN DAVID W. BONE 1929

One of the artist's brothers. Nearly full face, half length, seated in an arm-chair, the right arm extended, the left arm resting on the arm of the chair.

Eight (?) impressions, covering the two early states; 8 impressions of third state, and 171 impressions of the fourth (final) state, (see below).

I. The face is dark. The wide back of the chair, against which the head rests, is lightly and evenly shaded with vertical lines. Four impressions.

II. The face lightened. The shading of the chair much deepened on both sides of the head, but especially on the left. New work on the arm of the chair, including a vertical row of short lines on left edge of chair arm. Before the signature. Three or four impressions, printed in June, 1946.

III. Signed at lower left. 8 impressions.

IV. Reduced to 5.5/8 x 8¼ ins. 171 impressions, of which 165 were issued in the edition de Luxe of the sitter's book, "Merchantman re-armed" (London, Chatto & Windus, 1949), and 6 for sale.

Dry Point. 5.5/8 x 8¼; 143 x 210

Done at Helensburgh, Scotland, on July 12th, 1929. Captain David Bone, C.B.E., was knighted in 1946.

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433. AFTERNOON, SAHAGUN, SPAIN. 1929.

At the end of a street of mean houses is seen the square tower, containing four stages of arched openings, of a Romanesque Church, San Lorenzo. Signed Muirhead Bone low down on the left.

Dry point. 11.13/16 x 7.1/8; 300 x 181.

Sixty-eight impressions, in nine states.

I. The plate measures 12¼ x 7.3/8 ins. (311 x 188mm.) The subject is finished; all round it is a blank space. Before the full signature. M.B. (monogram) occurs near the foot of the plate among various small markings made with the dry point. These include an L-shaped indication of the place where the plate was to be cut, ¼ inch from the left side and 2.1/8 inches from the foot. Six impressions (one of which is

433. AFTERNOON, SAHAGÚN, SPAIN (cont'd)

marked to show the effect of cutting at the place suggested. Another proof is differently marked, showing the subject reduced to 11.[illegible]/16 x 6.13/16 inches; by this reduction the monogram is cut in half. This proof is signed (on the subject) in black chalk, ~~too~~, and is inscribed "Gavin Hone from his father. Christmas 1934." The other four proofs show all that the plate contains) in lower margin, to right,

II. Full signature inserted; I-shaped mark effaced. The monogram and other markings near foot of plate still visible. Above the new signature and to right of it a number of long slanting lines have been added, and there are isolated patches of new shading more to the right. The door of the house cut by the left edge of the plate is more defined, and a new door, incomplete, is added in the corresponding place on the right. Two impressions.

III. The plate cut to the dimensions described. The monogram, still visible, is now nearer to the foot of the plate. One impression.

IV. At a point 4 inches from the left side of the plate the lines slanting away from above the signature end 1[illegible] inches from the foot of the plate. One impression.

V. The slanting lines above and to right of the signature have been increased. At 4 inches from the left side of the plate they now end 1.15/16 inches above the foot of the plate. Six impressions.

VI. A horizontal line has been ruled across the plate, touching the top of the monogram. The burr on the shading above and to right of the monogram has been considerably reduced, and one patch of shading, to the left, has been burnished out. One impression.

VII. There has been further burnishing; the last of the dark clots of burr within one inch of the signature have vanished. Two impressions (on one ~~of which~~ the space beneath the ruled line is masked; the other shows the monogram)

C.D. 433. (cont'd). 434.

433. AFTERNOON, SAHAGÚN, SPAIN (cont'd)

VIII. The monogram burnished out. Shading on the street again modified; a large stone which hitherto lay 1¼ inch above the foot of the plate and 3 inches from the right edge has been burnished out. Five impressions.

IX. The ruled line burnished out; faint touches of this operation remain. Forty-four impressions.

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434. THE CONVENT OF SAN PAYO, SANTIAGO DE COMPOSTELA, SPAIN. 1909.

From the top of a flight of steps we look over into a square (Plaza de los Literarios) bounded on the right by the massive wall of the convent, which is broken only towards the top by three rows of windows guarded by gratings and, at a lower level, by a tablet affixed to the wall. At the end of the square is the Correo (post office), of which the upper storey rests on an arcade of which three arches are seen. Five figures - a youth, a beggar woman, a guardia civile, and two priests - are on the step, others sit at the foot of the wall or walk in the square. Signed Muirhead Bone near the right lower corner. The subject is reversed.

Dry Point. 12¼ x 7.5/16; 311 x 186.

One hundred and two impressions, in eighteen states, all on Japanese paper. States V-XVIII constitute the issue (92 impressions) published in 1957.

Trial Proofs.

I. The subject is approximately finished. The plate measures 13⅞ x 9⅝ inches, or 353 x 249 mm. The margin, wider on the right than elsewhere, contains many trial strokes of the dry point, especially on the left, and at the foot, the word SANTIAGO towards the right. Five impressions.

II. The plate cut to the dimensions stated. Beneath a ruled border-line, 6 mm. above the foot of the plate, all is blank. Two figures stand on the step to the left and three to the right: a beggar woman looking

C.D.434 Cont.

434. THE CONVENT OF SAN PAYO, SANTIAGO (cont.).

to the left, a woman holding a basket, and a lad (talking to her) who holds a crutched stick. One impression.

III. The second of the figures on the right has been taken out, the wall being continued over the place where she stood. The other figures, including the man whose back is seen towards the left, have been lightened, and much of the work in the foreground, between the border-line and the steps, has been burnished out. Three impressions.

IV. All the figures in the foreground have been re-touched; the beggar woman towards the right is more clearly seen to be extending her right hand for alms and holding a staff in her left hand. Beyond the last figure (in States I-III) on the left, a priest has been inserted. The work on the foreground has been put in again. Before any signature. Two impressions.

Published States.

V. The monogram WB has been inserted in the margin at the right lower corner. In the middle distance, on the left, there are still two women and a child. There are no lines on the sky and no flagstaff. Three impressions.

VI. The monogram has been partly burnished out (traces remain visible to the end); to the left of it the full signature has been inserted. The border-line just above it has been burnished out and new lines have been inserted across and below it. Two flagstaffs have been inserted above the distant roof on the left. There are wavy lines on the sky. One woman, followed by a child, remains in the left middle distance. The distant building has been re-touched in several places; the shadow on the wall to the right has been changed and the outlines of the tablet have been emphasized. One impression.

VII. Smoke drifts to the left from the chimney to right of the flagstaffs; there are additional lines in the sky. The wall of the house to right of the arcaded building has new shading and strong shadow has been added on the great wall some way below the second window from the right. The beggar woman has been changed. One impression.

434. THE CONVENT OF SAN PAYO, SANTIAGO (cont'd.)

VIII. There are emphatic new vertical lines in the shadow on the wall between the second and third windows from the right, but on a lower level. The shadow on the wall of the distant house, and especially in the arched doorway, has been darkened. Patches of new shading have been added in the foreground, part of which touch the signature. The lines in the sky still leave a large space blank near the roof of the convent. One impression.

IX. Many light lines added in the sky near the top of the plate and the roof of the convent. Shadow darkened under the three arches of the Correo; the outline of the middle arch, under the balcony, has been further defined. The hat of the priest on the left, extended to the left, is pointed. One impression.

X. The outline of the priest's hat is again shorter and blant. The burr on the shading in the foreground remains very strong. One impression.

XI. This burr, beneath the three figures on the left, has been much reduced. One impression.

XII. The strong shadow on the wall to the right has been changed; two light patches which hitherto remained on stones some way below the second window from the right have been darkened. The doorway of the distant house, till now a simple arch, has had Voussoir stones added. Two impressions.

XIII. A horizontal line ½ inch below the priest on the left has been reinforced and lengthened; at the edge of the shading, about ½ inch below the level mentioned, lines resembling a "W" have been inserted. Twenty-five impressions.

XIV. The right area of the "W" has been prolonged upwards; there are other new lines near it. Two groups of curved and slanting lines have been added on the sky, ending within ½ inch of the left plate-mark; other new lines more to the left are conspicuous. One impression.

434. THE CONVENT OF SAN PAYO, SANTIAGO (cont.)

XV. The burr on the new work in the sky has been reduced. Ten impressions.

XVI. A white patch which had existed till now on the left sleeve of the lad on the extreme right has been darkened. There are still white spaces in the jointing of the stones in the course which starts about 1 inch above the lad's head. One impression.

XVII. The white spaces in the jointing, on either side of the strong vertical line of black, have been darkened by the addition of short horizontal lines. Thirty-one impressions.

XVIII. The jointing at the top of two courses of stones, that starting on a level with the lad's head and the next above it, has been made more continuous and uniform by scraping down the darkest parts in the place where the high shadow falls on the wall. Twelve impressions.

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435. CHILLON, AND THE DENT DU MIDI. 1930.

The Castle of Chillon on the right. In the distance the Rhône valley with Villeneuve, and in the distance the Dent du Midi.

Drawn, in February 1930, from nature, from a window of the Hotel Excelsior, and consequently seen in reverse,

Dry Point. 10.7/16 x 6.7/16; 265 x 164.

× Three early impressions; two more printed in 1946.
(?) Bone proposes to finish this plate, and to print them under further impressions.

C.D. 436.
. 437.
. 438.

436. THE NEW BRIDGE, FRIBOURG, SWITZERLAND. 1930.

The river Sarine is spanned by the lofty Zähringen bridge of which three arches are seen, cutting the height of the plate into approximately equal halves. Above the bridge is the lofty tower of a Gothic church, St. Nicholas, dominating other buildings in the town.

246 Dry point. 10 3/8 x 6.7/16; 263 x 164.

Five impressions. Plate destroyed, 1948.

Done from nature in March, 1930, after the artist's return from Constantinople.

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437. SKYE, FROM ARISAIG. SLEAT 1931.

The Cuillin Hills, in the island of Skye, are seen in the distance across the Sound of Sleat. In the foreground are fields crossed by a road which leads to low hills in the direction of Skye.

Dry point. 8 x 10.15/16; 203 x 277.

* Five early impressions; two others printed in June 1946. Plate destroyed, 1948.

Done from nature in August or September, 1931.

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438. Dr. H. RAMSBY HARRINGTON. 1931.

Seated, three-quarter face to left, wearing spectacles, looking at a print which he holds in both hands. Signed Fairhead Done low down on the right.

Dry point. 8.15/16 x 6; 226 x 152.

* Three early impressions; two more were printed in 1946.

Done at Birkenhead on December 18th, 1931. The sitter, a print collector and author of the Catalogue of Seymour Haden's etchings, was born on January 3rd, 1862, and died on October 2nd, 1934.

C.D.439.

439 JUBILEE YEAR, SANTIAGO DE COMPOSTELA, SPAIN, 1926.

We look from the North to the South transept of the great Romanesque cathedral. A number of bishops have just entered, bringing up the rear of the procession, following a glass case containing reliquaries. Bearers at the head of the procession are already at the far side of the South transept, where the giant censer, named Botafumeiro, is swinging, suspended from the dome. Signed Muirhead Bone on the left.

The scene depicted took place on July 25th, 1926.

Dry Point. 13½ x 7.15/16; 343 x 200.

Fifteen trial proofs, which covers 9 states, and 133 published impressions, which covers 17 states, issued in "Old Spain", 1936 (Set A)

Trial Proofs.

I. The plate measures 14½ x 8½ inches, or 370 x 216 millimetres. The beggar crouching on the steps and most of the figures on the floor of the Cathedral, are in outline. The lower margin contains many trial strokes of the dry-point, but no words. Five impressions.

II. The work in most respects completed. There are many additional trial strokes in the left margin; the lower margin contains the words Santiago and Muirhead Bone. The tall columns on the left are for the most part without horizontal shading on the parts where the light falls. Before the signature within the border-line. Two impressions.

III. Signed at the left lower corner within the border-line. Much more horizontal shading across the columns on the left. The beggar to the left, the standing man with hat and stick, and the nun kneeling near him, have been altered. Two impressions.

IV. The same figures have again been altered; the man's stick, formerly straight, has a wavy outline; the fingers of the nun's left hand are less distinct. The portable case containing relics has been altered. One impression.

439. JUBILEE YEAR, SANTIAGO (cont'd.)

V. The man again altered; the fingers of her left hand are more distinct than in III. Some lines are carried into and across a white space within the borderline above the word Santiago. One impression.

VI. The smoke from the censer reduced; it no longer floats upwards to the left across the lower Romanesque arches of the transept beyond the pulpit. The first (to left) of four banners in the transept has been effaced, leaving only three. The figures in the triforium have been lightened. There is conspicuous new dry-point work on the backs of the copes. One impression.

VII. The arm of the woman who carries a basket has been burnished. One impression.

VIII. The foreground darkened, there is no longer a white space above Santiago. One impression.

IX. The hair of the beggar on the left has been re-touched; it has conspicuous strokes slanting from left to right above the ear. The plate not yet reduced. Two impressions.

Published States.

X. The plate cut to the dimensions stated. Before the foreground was darkened with additional long horizontal lines.

XI. These lines added.

XII. The sole of the beggar's right foot has been shaded with additional lines. To left of the most conspicuous processional cross, and beyond a black figure in relief against a column, is a white patch.

XIII. This patch is now filled in with people. The surplices of the choir boys have been slightly darkened.

XIV. The distance extensively altered. The shaft of light falling from the central cupola is much more definite. There are new lines beneath the figures standing in the triforium, and the smoke of the censer is darkened with whirling lines. Above the hands of the man in white who kneels in the foreground one chain of her rosary is seen.

CD.439. (cont'd)

439. JUBILEE YEAR, SANTIAGO (cont'd.)

XV. The rosary has now two chains, seen above the hands. The face of the man, standing with hat and stick, has been altered. The distant crowd ~~xxxx~~ and banners have been re-touched; in the balcony of the triforium about 20 figures can be counted instead of about 15.

XVI. The man's face again altered; his forehead is more rounded. The crowd beyond him has been re-touched.

XVII. The man's face again altered.

XVIII. The man's face again altered; his eyes are directed more upward. New lines on the back of the beggar on the left.

XIX. The man's face again altered.

XX. The man's face again altered. New folds added on the veil of the nun in white who kneels between two nuns in black.

XXI. The curtains in the distant doorways behind the banners have been darkened.

XXII. New work on the third head from the right of the first row of standing women in the right foreground. There is a small white gap behind the head of a monk who kneels, in profile, in front of the crowd in the right foreground.

XXIII. The gap filled in. The shawls of the women round the man with hat and stick have been darkened. The rays of light falling from the cupola have been changed again.

XXIV. The women's shawls lightened again. The eyes of the woman who leans back against a column on the right have been changed.

XXV. The eyes changed again; instead of being indicated by single lines, they are rectangular. There is still a dark band on the smoke of the censer a little to the right of the censer itself.

2016 XXVI. The dark band on the smoke burnished out.

Note:- A larger number of impressions of this plate was originally printed than that

439. JUBILEE YEAR, SANTIAGO (cont'd).

required for the edition. Since it is uncertain which supernumerary impressions were destroyed, it is impossible to give the exact numbers for each state, but all are rare except states XXII and XXVI. Of state XIV there were two impressions, but it is believed that both were destroyed.

The plate was destroyed in March 1944.

SPAIN—

440 THE APSE, LEÓN CATHEDRAL; FIRST PLATE (unpublished). 1932.
(or "Study for 'León apse'")

On the left the apse of the Cathedral, of which the lower part is hidden by another building. In front a street occupied by peasants, carts, cattle, asses and goats. Signed Muirhead Bone, low down towards the left. Near the foot of the plate are very numerous trial strokes of the dry point. There are no clouds in the sky.

Dry Point. 14¾ x 8.15/16;
37⅝ x 22.7.

Six impressions, in one state only. carts and twenty-five subsequent impressions (1934), all

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CD. 441.

441. THE APSE, LEON CATHEDRAL, SPAIN — SECOND PLATE. 1932.

The composition is the same as that of No. 440.

Dry Point. 14 x 9¾; 356 x 248.

Eight trial proofs, in five states, and 131 impressions, in five states, published by Macmillans in "Old Spain", 1936 (set B)

Trial Proofs.

I. Before a horizontal ruled line 9 mm. above the foot of the plate. There is a white strip down the left side of the plate, which measures 14.15/16 by 9⅞ in., or 379 by 251 mm. Two impressions.

II. With this line; above it is a considerable white space to right of a large goat. The plate has been cut at top and on the left side to 14⅜ by 9¾ in., or 365 by 248 mm. The work has been continued to the left edge of the plate. Two impressions.

III. Much shading added on the ground to left and right of the goat. On the right, within the ruled line, is the signature Muirhead Bone. One impression.

IV. The goat has been burnished out and inserted again on a smaller scale just below two other goats. The shading of the foreground has been reduced, leaving the signature isolated. Two impressions.

V. The plate cut to the height of 14 in. (356 mm.). The shading in the foreground ends 6 mm. from the left edge of the plate. One impression.

Published States.

VI. Additional shading on the foreground below the hind legs of the foremost goat, which has no beard. One impression.

VII. The goat has a little beard; its neck, flank and hind quarters are more shaded. Two conspicuous spots have been added on the shadow which slants up in the direction of the two further goats. One impression.

C.D.441 (contd)
442.

441. THE APSE, LEÓN CATHEDRAL (contd).

VIII. The said shadow has been extended and deepened to left of the two spots. One impression.

IX. Fresh work on the outline of the shadow slanting up towards the two goats. There are still marks of erasure in the foreground beneath the first goat. Thirty-five impressions.

X. The marks of erasure reduced and new work added where they had been. The shading on the ground near the foot of the plate extends to 3 mm. from the left side of the plate. Ninety-three impressions.

The plate was destroyed in March, 1944.

1952.

442. ROMAN BULL EXCAVATED AT MERIDA, SPAIN: FIRST PLATE (unpublished).

The carved bull rests on two blocks of stone; near them is a wheelbarrow. To the left a ladder lies on the ground, with a hen standing on it. In a margin ruled off by a horizontal line are the inscriptions: The Bull of Merida - Fairhead Bone.

Dry Point. 6¾ x 4.11/16; 170 x 119.

Eleven impressions, in six states.

I. The plate measures 6.15/16 x 5.15/16 in., 228 x 150 mm. The hen is seen in outline, the side of the wheelbarrow is shaded only with horizontal lines. Three impressions.

II. Detail added in many parts. The side of the wheelbarrow is partly shaded with vertical lines. There is some shading behind the hen, but the ground adjoining the ladder is white. One impression.

III. Above the vertical shading, the side of the wheelbarrow is more deeply shaded horizontally. The ground above the ladder behind the hen is shaded. The cloud on the right does not touch the bull's head. One impression.

442. ROMAN BULL (No 1) (cont.).

IV. The cloud above the horizon to the right has been extended and carried down lower; on the left it touches the bull's head. Horizontal lines have been added above the horizon to left of the bull's head. One impression.

V. The title and signature have been added beneath the original border-line, which has been supplemented by a line more heavily engraved. Dimensions unchanged. One impression.

VI. The plate cut down. Four impressions

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443. ROMAN BULL EXCAVATED AT MERIDA, SPAIN — SECOND PLATE. 1936.

The description given for No. 442 applies also to No. 443, but this plate is signed Quirhead Done low down on the left within the border limiting the subject.

Dry Point. 6 1/4 × 4 1/2"

Twelve trial proofs in three states, and 153 impressions, in six states, published in "Old Spain", 1936, (Set 9)

~~Three~~ Eleven Proofs.

I. The plate measures 8.15/16 by 5.15/16 in., 220 by 151 mm. The subject is marked off by a ruled line. Before the signature. Four impressions.

II. Signed. The foreground more strongly shaded. There is a black spot on the lower block of stone near the end of the wheelbarrow. The upper block, towards the left end of the shaded side, shows oblique strokes slanting conspicuously towards the left. Four impressions.

III. The black spot removed. New hatching on the upper block conceals the slanting direction of the lines. Three impressions.

443. ROMAN BULL - No. 2. (cont.)

Published Impressions.

IV. The plate cut to the dimensions stated. Before any shading on the upper half of the stone immediately to right of the block on which the bull rests. Thirteen impressions.

V. On the upper part of this stone are fifteen oblique lines of uneven length. There is additional shading on other stones and on the sloping ground beyond them. Four impressions.

VI. There is again new shading on the ground to the right, especially near the contour of the furthest stone. There is a mark accidentally resembling the letter "E" about ¼ in. below the nostril of the bull; the rectangular stone beneath this "E" is terminated on the left by two black lines which converge at the foot. One impression.

VII. The end of this stone is now shaded with about six lines, forming a black patch. One impression.

VIII. There is still an interval between the end of this stone and the block out of which the bull is carved. Some lines of shading on the ground to right of the bull's muzzle have been burnished down. One impression.

IX. The shading of the stone has been continued to the left, so that no interval remains between it and the big block. One hundred and thirteen impressions.

The plate was destroyed in March 1944.

CD.444.

444. DANCING AT THE APOSTLE'S FIESTA, SANTIAGO, SPAIN. 1932.

Within an oval, men, women and children dance before the Ayuntamiento, Santiago. Signed on the left, within the oval, M. Bone.

Dry Point. $6\frac{3}{8}$ x $7\frac{3}{4}$; 162 x 197.

Thirteen trial proofs, in three states; and one published state. 133 impressions of the

I. The plate measures 7.7/16 x 12[illegible] in. (18[illegible] x 328 mm.). It is measured out, by ruled lines, into compartments, of which the central one contains the oval, with the dancers already completed. In the right compartment is a man's profile. Four impressions.

II. The plate cut to the size 6.7/16 x 7[illegible] (164 x 147 mm.). Before the signature. Five impressions.

III. Signed. Four impressions.

IV. The plate cut again (at the bottom) to the height of $6\frac{3}{8}$ in. (162 mm.).

The published state; 133 impressions.

This scene was witnessed and drawn by the artist on the evening of July 25th, 1926.

The plate was destroyed in March 1944.

CD. 445
· 446.
· 447.

445. STEPHEN, WITH A BEARD. 1934.

The artist's elder son.

Head only, rough and unfinished, full face, with slight indication of shoulders. Signed Muirhead Bone to left, below the middle of the plate.

Dry Point. Two early impressions 10.15/16 x 7.15/16; 277 x 201.

Two impressions printed in 1946.
Bone proposes to print six further impressions (1948).

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446. TRUNCH, NORFOLK. 1934.

A village, of which the most conspicuous feature is the lofty square tower, strongly buttressed, of the church. In front of the CROWN inn, on the right, a man advances, carrying a pail; on the left is a duckpond.

Dry Point. 6.15/16 x 8.15/16; 177 x 226.

Four early impressions. Two further impressions printed in 1946
Bone proposes to finish this plate, and to print three two further impressions (1948).
Done from nature on October 9th. 1934.

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447. HAPPISBURGH (HASBORO') CHURCH, NORFOLK. 1934.

A road leads to the porch of a church of which only the square Perpendicular tower, with buttresses, and part of the roof, are seen. To right of the road is a cottage, and two men stand beside a small hand-cart. On the left of the road is a small inn with a projecting porch; the word OPEN is over the door, and TEAS are advertised, beneath a bird, on the signboard. Signed M(u)irhead Bone near the left lower corner.

Dry Point. 9⅞ x 6⅞; 251 x 175.

Thirty-eight impressions, in four states.

I. Before the signature and the word TEAS. Seven impressions

7/40

C.D. 447 (cont!)
" 448.
" 449.

447. HAPPISBURGH (HASEBORO') CHURCH (cont!)

II. With these additions. Before some additional vertical shading on the boards on the front of the inn, between window and door. Two impressions.

III. This part of the porch considerably darkened. The branches of the trees above the signboard further defined. Before the addition of a few emphatic lines of shading on the road, about 1 - 2 inches beyond the "e" of the signature, but higher, about ¼ in. above the foot of the plate. One impression.

IV. With these lines. There is again new work on the trees, just above the signboard and above the roof of the church. Twenty-eight impressions.

The church is that of Happisburgh ("Haseboro" is the local pronunciation)

Done from nature in the autumn of 1934.

The plate was destroyed in March 1944, and the edition published in October 1945.

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448. THE CLIFFS NEAR MUNDESLEY-ON-SEA, NORFOLK. 1934.

Low broken cliffs of the Norfolk coast slope down towards the right of the sea. A man, unfinished, with his back turned, stands near the edge of a broken cliff. Waves approach the shore; there are light clouds in the sky. Detached groups of houses seen in the distance.

Dry Point. $5\frac{5}{8}$ x $10\frac{3}{8}$; 148 x 277.

Four impressions printed in 1946.
Have forgotten to print two further impressions (1948)

449 THE PROMENADE, MUNDESLEY-ON-SEA, NORFOLK. 1934.

A view from the garden of the Manor House Hotel, showing a small public park, a shelter, and houses on the cliff, the sea below to the right. In the distance is the tower of Happisburgh church. In the foreground are two clumps of pampas grass.

Dry Point. Three early impressions. 6 x 8.15/16; 152 x 227.
Two impressions printed in 1946.
Plate destroyed, 1948.

C.D. 450.
451.

450. THE OLD MARKET PLACE, NORWICH - No. 1. 1934.

The buildings over the market place display such inscriptions as MARKET CAFE, J. [illegible]'S DINING ROOM, etc. Beneath are many stalls shaded with awnings, along the edge of a busy street. In the background, to the right, is the church of St. Peter [redacted] Mancroft.

Dry Point. 7.7/16 x 11½; 190 x 302.

Seven impressions, in one state. In these, some details are uncompleted (eyelids, etc.)
Bone may probably further on this plate, and print then a few further impressions.
Done from nature in October or November, 1934

See No. 458, for the second plate of this subject.

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451. NORWICH CASTLE. 1934.

The square building of the castle is seen in the distance. The foreground is crowded with sheds, shipping offices (LONDON & HULL, etc.) and boats; a swan swims on the left. Signed Muirhead Bone near the right lower corner.

Dry Point. 5 15/16 x 11 7/8; 151 x 302.

Eight impressions, in two states.

I. Before the signature. Light smoke drifts to the left from a small funnel in front of the London & Hull shed. Four impressions.

II. The volume of the smoke greatly increased. Additional shading in many places. A man standing near the right end of the long boat in front has been replaced by a man seated, looking to the front. Signature inserted. Four impressions (up to 1948).
Bone may reduce the smoke, and pull then ten impressions showing that alteration (1948).
Done from nature in October or November, 1934

C.D. 452.
453.

452. NORWICH CATHEDRAL SPIRE. 1934.

The spire of the Cathedral is seen in the distance. In the foreground is a wharf, at which men are busy round boats and a lorry, and on the left is a building with GREAT (EA/STERN) HOTEL on its side. Signed Muirhead Bone near the right lower corner.

Dry Point. 7 x 9⅞; 177 x 251.

Five impressions, in two states (up to 1948).

I. Before the signature. Three impressions.

II. Signed. Additional shading near the stern of the boat, and on the water beneath it. On the left, the boat, previously incomplete, has been carried on to the edge of the plate. Two impressions.

Bone may print a further eight impressions (1948).

From nature in October or November, 1934

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453. LOWESTOFT, AUTUMN EVENING, 1934.

A harbour with sailing boats; timber lies in the foreground; on the right is a small wooden foot bridge. Across the water a church spire rises above the houses of the town. Signed Muirhead Bone in the left lower corner.

Dry Point. 7¾ x 12⅞ in.; 203 x 328 mm.

Six trial proofs, in three states, and ninety-two published impressions, in ten ~~96 impressions (96 published), in thirteen states.~~ states.

Trial Proofs.

I. Approximately finished, but the man stepping to left in foreground is only slightly indicated. The mast of a sailing boat, just above the toy boat near the foreground, is so tall as to cross some of the tackle of the sailing boat moored above it across the harbour. Before the signature. Three impressions.

453. AUTUMN EVENING, LOWESTOFT (cont.)

II. Signed. The man completed in outline. The mast has been cut down and replaced by lines of shading on the water. There are strongly marked clouds in the sky. One impression.

III. The outlines of the clouds burnished down. Two impressions.

Published States.

IV. Much additional work on clothes of man in foreground, and on the basket which he carries. Within the original outline of the clouds many new lines have been added. Timber projecting into the water, on the extreme left, in the shape of a tongue, is in outline. One impression.

V. The tongue-shaped piece of timber darkened. Man in foreground retouched. Burr on clouds reduced; outline of upper cloud on left altered, connecting two portions formerly detached. Net darkened on the first of the group of fishing boats. One impression.

VI. The left shoulder of man in foreground is now indicated by a single firm line, without dark lines slanting from it across the coat. The rectangular end of a large piece of timber to left of this man is white. One impression.

VII. Strong oblique lines have been added on the end of the timber. The left leg of a boy seated on this piece of timber is wholly light. One impression.

VIII. The lower part of this leg has been darkened. Two impressions.

IX. Outlines of clouds on the left again retouched. Slanting lines added on the sky between these clouds and the town. Strong slanting lines added on large sail to the right. Four impressions.

X. Clouds near the top of the plate retouched; the uppermost curved line extends to 1½ in. from the right end of the plate. One impression.

C.D. 453(cont.)
454.

453. AUTUMN EVENING, LOWESTOFT (cont.).

XI. The first (to left) of two small steamers across the water has had its side darkened. One impression.

XII. The rectangular end of the piece of timber mentioned above (VI, VII) is further shaded with short horizontal lines. One impression.

XIII. The large sail mentioned above (IX), of which the right side was hitherto white, has been further shaded with delicate lines in several places. Seventy-nine impressions.

Published 1937.

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454. CONSTANTINOPLE. 1934.

The view, engraved in reverse, was taken from a platform just below the Galata Bridge, and shows Constantinople from the Galata side, looking up the Golden Horn. On the right is a tower from which watch was kept for fires. The most conspicuous building is the Mosque of Suleiman the Great; in the distance to the left is the Mosque of Mohammed II. Signed Muirhead Bone in left lower corner.

Dry Point. 6 x 11¾; 152 x 302.

Ninety-seven impressions, in nine states.

I. The buildings on the hill at the extreme left are unfinished. There are three slanting masts near the edge of the plate, but three shorter masts, belonging to vessels that lie under the hill, have not yet been inserted. The looped-up sail of the nearest boat on the left is in outline. To left of the tower at the extreme right end the white gable end of a house appears as a triangle without shading. Two impressions.

454. CONSTANTINOPLE (cont.).

II. The three short masts inserted; the sail shaded; the gable end worked over. Before the signature. A man in the foreground to the right lifts a tarpaulin, which is white, to left of his legs and between his legs. The buildings immediately above this man are unfinished. One impression.

III. Signed. The tarpaulin darkened. New work in many places on the buildings of Stamboul. The prow of a boat beneath the last building on the right ends immediately under the left end of the building. One impression.

IV. The prow of the boat has been extended beyond the end of the building. In a gap which hitherto existed just to right of the largest mosque a bush has been inserted. Three pigeons in the foreground have been retouched. One impression.

V. Where there was one tiny boat in the distance beneath the mosque of Mohammed II there are now two, seen just as black lines. The crew and rigging of the boats just beneath this point have been retouched. New lines have been added to left of the signature, and one long line above it. One impression.

VI. The outline of the hill to left of the further mosque has been retouched. The pigeons again retouched; the tail of the foremost bird has been lengthened. The man sitting near the pigeons has had his trousers darkened. One impression.

VII. Five slanting lines have been introduced in the foreground beneath this man; the shape of his hat is altered. One impression.

VIII. The new lines partly effaced. The front pigeon's tail again altered. One impression.

IX. The front pigeon has been burnished out, and a new one, with the end of its tail open, inserted at a slightly greater distance from the second bird. Eighty-eight impressions, some of which are on old Japanese paper.

Engraved in November 1934 from a drawing of October 1932. Published April 1936. The plate was destroyed in March 1944.

C.D. 455.
456.

455. SKETCH AT CONSTANTINOPLE. 1934.

Mosques and minarets are seen across the water. In the foreground a Turk rowing, to the left two sailing vessels.

Etching and Dry Point. 4¼ x 8¼; 115 x 210.

Nine impressions. Done at "Byways" Stack, Petersfield, from a sketch.

Date of engraving uncertain. From a drawing of 1929. Plate destroyed 1936.

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456. STUDY FOR "SIMBY NIGHT, STOCKHOLM." 1935.

In the distance, beyond a bridge, is the opera house. Poplars and other trees, blown about by a gusty wind, grow in a garden overlooking the water, in which, under the balustrade, five fishing-boats are moored, four of which have their round nets let down. Signed Muirhead Bone in lower right corner.

Dry Point. 11¼ x 7⅞; 301 x 201.

Twenty-one ~~Thirteen~~ impressions, in four states.

I. Sky and opera house very unfinished. The water, to the right, is not shaded, and contains two figures slightly sketched. Three impressions.

II. The sky and some portions of the opera house have been darkened, but this building remains very incomplete. The water has been further shaded and the sketchy figures have disappeared. One impression.

III. The building completed; a statue has been added among the trees. Before the signature. Two impressions.

IV. Signed. New work on the water near the signature. Seven (early) impressions. Eight further impressions printed in 1939.

Done from a drawing in the Spring of 1935. Published 1936. The plate was destroyed in March 1944.

C.D. 457.

457. WINDY NIGHT, STOCKHOLM. 1935.

In the foreground is the Norrström, in which float six boats, each carrying a round fishing net; they are moored to the wall of the Strömparterre (a public garden) on Helgeandsholmen. .

People lean on the rails, watching the fishing-boats. Two poplars sway in the wind towards the left. In a gap between the trees is seen a fountain, with a statue rising from its centre. Beyond a bridge (Norrbro) is the Opera House, the façade of which is brilliantly lighted. Night effect, with black stormy sky. Topographically incorrect, the subject being shown in reverse from the trial plate, which was true to nature. Signed below on the left Muirhead Bone.

Dry Point. 11¼ x 7¾; 302 x 197.

Ninety-three impressions, in ten states.

I. The plate measures 11¼ x 8.11/16; 302 x 221. On either side of the subject is a blank margin, marked off on the left only by a faint ruled line, which extends to the top of the roof, and ends 1¼ inches from the foot of the plate. Unfinished in many places; five fishing nets are indicated, but the fifth boat is not yet inserted and there is no sign of the sixth and smallest boat, though the two men who stand in it are slightly indicated in outline. Much of the water in the foreground is white; so is the wall immediately to left of the bridge; there are also many white patches on the trees. The fountain and statue are very slightly indicated. Two impressions.

II. The boats and nets are now six in number; the two men standing in the sixth boat are black. The water, trees and fountain are more finished. There is slight additional horizontal shading on the white part of the wall. There are many slight dry-point marks on the left margin, and one similar group near the foot of the plate on the right. Before the signature. Two impressions.

C.D. 457 (cont^d).

457. WINDY NIGHT, STOCKHOLM (cont^d)

III. The plate signed. More work on the shaded part of the wall across the bridge, in which the head of the rower in the distant boat is now merged. Five vertical strokes extend into the white patch. One impression.

IV. Dimensions as described; the plate has been cut on both sides. The rower's head is distinctly seen. Part of the wall across the bridge still remains white; white patches in the water are conspicuous, though small. One impression.

V. The whiteness of the patch on the wall is reduced by fine horizontal shading. The water and trees are considerably darkened. There are slight horizontal lines on the men in the first three boats, especially the second, and on the bows of the first two boats. The water has been retouched. A patch hitherto white beneath the first figure on the island, to the right, has been shaded with open lines. One impression.

VI. The signature has been scraped down, but remains visible in outline. The water is still further darkened. There is much new work on the fourth net. One impression.

VII. The signature reinforced, the outlines especially of "Bo" being altered and no longer sharply defined. Faint new lines slanting from right to left on a patch hitherto white, under the arch, to right of the trunk of a tree. Before some conspicuous black lines which follow the contours of the second net where it rises to a peak. Two impressions.

VIII. The second net retouched, as described. Here, as in all earlier states, at the distance of 71 mm. from the right edge of the plate, and at the height of 4 mm. above the lower edge, a small gap is left between the lowest (pointed) line of the shading on the water and a line which advances ~~=~~ as if to meet it, from the left. Two impressions.

IX. The two lines just mentioned are now joined up, and the white space above them is reduced. One impression.

C.D. 457 (cont.)
458.
459.

457. WINDY NIGHT, STOCKHOLM (cont.).

X. This part has been modified by burnishing out the connecting line; the outline of the thicker shading that projected, in state V, from the right has been modified, so that the white space has become slightly larger. Eighty impressions.

Done in the Spring of 1935, from a drawing; published 1936. The plate was destroyed in March 1944.

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458. THE OLD MARKET PLACE, NORWICH - No. 2. 1935.

The same buildings as in the first plate fill the centre of the composition, but they are drawn from a different point of view. THE MARKET SCHOOLEY with its bow window is now the central feature, with MARKET GATE to left of it. The church is not seen. The foreground, with market stalls, people, motor car and bicycle, is unfinished.

Dry Point. 8½ x 11.15/16; 215 x 303.

Three impressions.

Whereas No. 451 was done from nature, No. 458 was done in the studio, in the Spring of 1935, from a proof of the first plate. Plate destroyed, 1946.

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459. SKETCH OF CROMER. 1935.

Houses, with the tower of the church towards the right, all lightly engraved in outline, occupy the background. On the shore beneath them are six rowing boats and a few figures. Very unfinished.

Dry Point. 6 x 9; 151 x 228.

Four only impressions. ~~Two further impressions unfinished in 1944.~~
Plate destroyed, 1948.

CD.460.
· 461.
· 462.

460. CROMER, FROM SEASPRAY — No. 1. 1935.

In the middle distance is part of the town of Cromer, Norfolk, with the church tower as a conspicuous object. On the right is a telegraph pole with trees near it; on the adjoining road are three motor cars and a woman walking. To the left a girl sits on two fallen trunks; near her is a cat.

Dry Point. 6.15/16 x 11; 176 x 278.

Eight impressions.

Done from nature in August, 1935. Plate destroyed, 1946.

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461. CROMER, FROM SEASPRAY — No. 2. 1935.

The same composition as in the first plate, but on the road, near the telegraph pole, are a man, a woman and a boy. Near the girl sitting on the fallen trunk is another child, and a dog stands on the road, looking at her.

Dry Point. 8½ x 11⅝; 216 x 295.

Five impressions.

Done from nature in August, 1935. Plate destroyed, 1948.

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462. CROMER, FROM SEASPRAY — No. 3.

Again the same composition, but more sketchily treated; there is only a slight outline of the church tower. Near the telegraph pole there are five persons, but only one car. The two children and dog on the left are repeated from the second plate.

Dry Point. 8.7/16 x 11.11/16; 214 x 297.

Two impressions. Plate destroyed, 1948.

Done in the studio, from the dry-point No. 461.

CD.463.

463. THE JETTY, BURLESTON. 1935.

The jetty, an old wooden structure, projects into the sea on both sides of the Yare, at its mouth. Along the jetty on the near side lie several fishing rods ready for use; one man is fishing, with his right foot resting on the rail at the jetty's edge. On the left is a small building with an old-fashioned wooden tower (on the top of it a wooden staff) and beyond it a harbour lighthouse. About a dozen men are busy among logs and blocks of stone on the jetty, and the last of them, near the middle of the plate, holds a rod. Signed Mairhead Bone near the left-hand corner.

Dry Point. 6⅞ x 11 in.; 175 x 274 mm.

99 impressions, in seven states, of which I - VI are trial proofs.

Trial proofs:-

I. Approximately finished. Near the left side of the plate is a man standing, engraved in outline. Before the signature, and before many stones on the ground. The wooden tower lacks a short staff projecting from the top. Three impressions.

II. The figure in outline removed. Staff on tower added. The signature, in a clear space, stands about 1 inch above the lower edge of the plate. Many stones added on the ground; slanting lines added below the first fishing-rod near the edge of the jetty; short lines added on angler's waist, shading added on the water in front of him. One impression.

III. The man on extreme left holds a spade, lines on angler's waist extended to the left; the slanting lines below the fishing-rod increased; two short lines and one hooked line added beneath them. Two impressions.

IV. The signature obscured by heavy curved and zigzag lines on the ground. Similar small patches of heavy dry-point and short curved lines extend to a total distance of 6 in. from the left end of the plate. Beyond these are older outlines of stones which have been burnished out. Four impressions.

463. THE JETTY, GORLESTON (contd.)

V. Of the dark vertical lines in the structure of the jetty across the Yare, which had hitherto extended up to the trousers of the man fishing, the three nearest to him have been burnished out, leaving traces. A long slanting line, with a shorter line below it, and a short line forming an angle with a zigzag line, have been added about halfway across the plate, extending from 3¼ in. to 5½ in. from its left side, rather higher than the old signature. Six impressions.

VI. All the lines just mentioned have been taken out. Before the new signature. Two impressions.

VII. (Published State). A new signature added about ⅛ in. above the lower edge of the plate, just below the heavy broken lines inserted in state IV. ~~Twenty-five~~ Eighty-one impressions.

Done from nature in August, 1935. not published until October, 1945. The plate was destroyed in March 1944.

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464. SHRIMP BOATS, GREAT YARMOUTH. 1935.

Sailing boats lie moored in a diagonal line along a quay bordered on the left by old gabled houses under which one man sits, and two, with a dog, stand. Between the sails the Town Hall is seen, in the middle distance of the plate, and on the right, across the water, is Jewson's wharf. Signed Muirhead Bone near the left lower corner.

Dry Point. 7⅛ x 11⅝; 181 x 303.

Five Trial Proofs, in one state, and Ninety-two published impressions (all on Japanese paper) in eight states.

Trial Proofs.

I. Before the signature. The man who leans against a wall near the grappling iron on the left is not very clearly distinguished from the wall. The more distant sails and houses to left of the Town Hall are very incomplete. Five impressions.

C.D. 464 (cont'd)

464. SHRIMP BOATS, GREAT YARMOUTH (cont'd).

Published States.

II. Signed. The man's figure more defined. A flag added on mast of nearest boat; sails and houses completed; the nearest sails reworked. Three impressions.

III. The flag erased. Much shading added on the ground below and to right of the group of two men and a dog; the dog's side darkened. Four impressions.

IV. On the narrow compartment of the wall, hitherto white, above the hooks of the grappling iron and to left of the pole, a few lines have been added. New work at foot of wall to the left of the two men. One impression.

V. A row of short strokes, indicating cobble-stones, added about 1 in. to right of the dog's head. One impression.

VI. There is new shading on the wall above, and a little to the right of, the seated man; also on the upper part of the wall between the second and third water-pipes from the left. The water front of the Town Hall has been retouched and darkened. There is only one short line between the stern of the boat on the right and the plate-mark. Two impressions.

VII. Three short lines have been added below the stern, and others to left of the boat. Two impressions.

VIII. A fifth, and longer, line has been added behind the stern, and there are slight additions to the lines to left of the boat. To right of the nearest boat in the foreground there is mark on the water resembling a Gothic "J". Four impressions.

IX. The middle line of this mark has been so far burnished out that the resemblance to "J" is no longer evident. The lower outline of a distant barge under Jewson's wharf has been reduced, so as not to appear as a continuous line through the furled sail of the boat in front of it. Seventy-five impressions.

Done from nature in the Autumn. Published 1837.

C.D. 465
466.
467.

465. LE PONT NEUF, PARIS. 1935.

On the right trees and the berge of the Seine. Across the bridge the buildings of the Cité and the towers of Notre-Dame. Unfinished.

Dry Point. 7.7/16 x 11¾; 189 x 303.

Four early impressions. Two further impressions printed in 1946. Plate destroyed, 1948.

Done at Aylmerton, Norfolk, in November, 1935, from a highly-finished drawing, 1920, formerly in the collection of the late Mr. Otto Gutekunst.

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466. OXFORD FROM THE UPPER RIVER. 1936.

On the left is the towing path, with anglers and a seated man, on the right a sailing boat, sketchily treated. Across the river, beyond the boat-houses, the tower of the St. Barnabas' Church and other Oxford buildings are seen in the distance beyond Port Meadow. An old barge lies under the farther bank, and two houses stand to right of it.

Dry Point. 7.15/16 x 12⅝; 202 x 322.

Three early impressions. Two further impressions printed in 1946. Brue proposes to print four further impressions (1948).

The subject is seen in reverse, having been done directly on the plate. It is reproduced in collotype, reversed by photography, in Oxford, vol. iv., No. 5 (Spring, 1938), p. 6.

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467 WILLOWS, UPPER RIVER, OXFORD. 1936.

Pollard willows grow, on the left, by the approach to a boat-house at the river's edge.

Dry Point. 7 x 8.15/16; 177 x 227.

Three early impressions. Two further impressions printed in 1946. Brue proposes to print four further impressions (1948).

From nature.

CD. 468.
469.

468. PORT MEADOW, OXFORD. 1936.

On the left are two willows; in the middle of the plate horses are grazing and a man walks towards the front along a path. Windy sky.

Dry Point. 7 x 9.15/16; 178 x 250.

One early impression; two more printed in 1946. Plate destroyed, 1948

The gritty appearance of the surface of sky and ground is due to the fact that this subject was done on the back of a plate previously used.

From nature.

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469 THE OLD BROAD, OXFORD. 1936.

On the left is the Clarendon Building, beyond it the Indian Institute, then Blackwell's bookshop and other old buildings adjoining Trinity College. In the street on the left are two bicycles, one standing, the other in action with a rider.

The subject is seen in reverse, having been done directly on the plate. It is reproduced in collotype, reversed by photography, in Oxford, vol. iv., no. 3 (Spring 1936), p. 23.

Dry Point. 5½ x 9.15/16; 140 x 250.

Three early impressions. Two further impressions printed in 1946.
Bone proposes to print three further impressions (1948).

C.D. 470
471
472.

470. OLD HOUSES IN THE BROAD, OXFORD.

On the left is a row of houses which were demolished for the construction of the new Bodleian Library. Across the road are the steps of the approach to the old Clarendon Building, and a tree, in outline.

Dry Point. 7⅞ x 10.15/16; 201 x 276.

Drawn from nature, so that the subject is reversed. An abandoned attempt at repetition of No. 469. Not printed till 1945-46. ~~Five~~ Seven impressions.
Bone proposes to print five further impressions (1948)

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471. St. JOHN'S COLLEGE, OXFORD. 1936.

The College buildings are seen on the left, with trees in front of them, enclosed by a low wall, near which several cars are parked. Near railings, across the road, are several figures and a cyclist. In the distance is the War Memorial near St. Giles's Church.

Dry Point. 6½ x 9; 165 x 228.

Four early impressions. Two further impressions printed in 1946.
Plate destroyed, 1948.

From nature.

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472. GERONA, SPAIN. 1936.

Across water is seen the town, with the tower of S. Felice on the left and the Cathedral on the right. In the foreground, to right, are two anglers on a small bridge under trees. Signed Muirhead Bone, low on the left.

Dry Point. 9.15/16 x 11⅞; 252 x 303.

Five early impressions. Two further impressions printed in 1946.
Bone proposes to print five further impressions (1948)
Done at Oxford from a drawing, about 1936-7.

CD.473.

473. RAILWAY SHEDS, MARSEILLES. 1887.

The sheds, the foremost of which is marked "No. 2," lie to the left of railway lines to which a steep slanting wall, in full sunshine, descends on the right from an upper road which is carried over a short bridge. On the end of another building, near the place where this road disappears round a corner, is the inscription: MAGASINS GENERAUX (DES) PONTS. Signed F. Bone in right lower corner.

Dry Point. There is a wide bevel; the plate measures 10 x 12 7/16 in. (254 x 318 mm.); the actual subject 9 5/8 x 12 1/8 in. (246 x 309 mm.).

~~100 impressions (96 published), in ten states.~~
Seven Trial proofs, in five states; and ninety-six published impressions, in five states.

Trial Proofs.

I. Entirely in outline. One impression.

II. Finished to a considerable extent. Two boys who lean over a wall which crosses obliquely the right lower corner of the plate are still in outline. Before "No. 2" on the shed. Two impressions.

III. "No. 2" inserted. Only one boy (re-drawn) now leans over the wall. Two others (one standing, one seated) are seen to left of him, under the wall; a man who lies asleep, more to the right, is in outline. One impression.

IV. The high slanting wall and the almost white patch in the right lower corner are more shaded. The sleeping man still in outline. One impression.

V. The sleeping man completed. The railings in front of the little house under shed No. 2 remain very unfinished. To the left a cart with two large wheels, hauling timber, stands in the road with no team to draw it. Before any lines in the sky. Two impressions.

473. RAILWAY SHEDS, MARSEILLES (cont.).

Published States.

VI. The railings completed. Three horses are harnessed to the timber cart. More work on the road and in the left lower corner, below the road. For about ¾ in. to left of the head of the boy who leans over the wall, the high sloping wall is shaded from top to bottom with fine parallel lines. With lines in the sky. Before the signature. Two impressions.

VII. Signature inserted. Most of the new shading with parallel lines on the high wall has been burnished out; they remain conspicuous only near the level of the boy. The tiles on the roof of shed No. 2 have been re-worked and darkened. One impression.

VIII. The wall from which parallel lines had been erased has been further cleaned up. The lines in the sky above the buildings on the right remain strong. One impression.

IX. Shading has been added on the walls between the windows near the top of the plate on the right. Lines in the sky reduced. There are additional short horizontal lines in the upper half of a white vertical strip on the wall under the bridge on the right; more numerous lines have been added on the lower half . The cap of the sleeping man is black, and his head is divided from the shoulders by a heavy black line. One impression.

X. The man's cap and neck lightened. Near the highest windows at the extreme right of the plate, the clothes hanging out have been darkened on the left, lightened on the right. Ninety-one impressions.

The subject, done from a drawing in February, 1937, 1 June 1923, is not reversed.

C.D. 474
475.
476.

474. **BOSMERIDGE, SUFFOLK.** 1937.

On the left the town hall with an Elizabethan gable, its doorway surmounted by a coat-of-arms, is approached by steps. In front of this building is a modern Gothic fountain with the word ERECTED, round which several people stand; one of them carries a picture. In the background is the Bull Hotel, and, on the right, houses, one of which has three sharp gables.

Dry Point. 6[illegible] x 7.15/16; 162 x 253.

Five impressions, in one state (up to 1948).
Some proofs to print some further impressions (1948).
Done from nature on April 18th, 1937

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475. **NORTH BERWICK, SCOTLAND.** 1938.

In the foreground are rowing and sailing boats under the wall of the harbour. In the street beyond are stone houses, with outside staircases to a house on the left, and further on the steeple of a church with a hill (Berwick Law) behind it. In the slope of the hill, at end of the vista of the street, are slender trees.

Dry Point. 6.15/16 x 10; 177 x 253.

Not printed till 1945. Two impressions (up to 1948)
(Some proofs to finish this plate, and to print three or four impressions (1948)

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476. **BURNING REACH, NORFOLK BROADS.** 1939.

In the foreground a road by the water-side; moored alongside is a house-boat with several small boats near it. Across the water are seen the sails only of a sailing boat for which space has been left. Three men and a dog are on the road to the left; beyond them are buildings and trees.

Dry Point. 8 x 13; [illegible] x [illegible].

Three impressions (up to 1948). Done from nature in June, 1939
(Some proofs to work further on this plate, without then a few more impressions. (1948)

C.D. 477.
478.

477.

THE BRIDGE, BROXHAM, NORFOLK. 1939.

A stone bridge, in the middle of the plate, crosses a river, on which are swans and boats, which slant from right to left across the plate. Towards the right are two sailing boats, and the rigging of a third is seen beyond the bridge.

Dry Point. 8½ x 12.15/16; 216 x 329.

Three impressions (up to 1948)
Bone proposes to work further with this plate, & print then a few more impressions (1948).
Done from nature on June 29th, 1939.

478.

THE GROYNE, CROMER. 1939.

Shore and sea with a high horizon, near which is a sailing-boat, drawn from a promenade on the cliffs. A breakwater of masonry and wood extends from the right far up the plate. In the foreground, to the left, lies a rowing-boat, and three men, a child, and a dog walk on the beach. Signed Muirhead Bone in the left lower corner.

Dry Point. 7⅞ x 5¾; 200 x 147.

Nine impressions, in three states.

I. The width of the plate is 5.15/16 in. (151 mm.). A man stands on the groyne near the right edge of the plate. Before the signature. Two impressions.

II. The man effaced; where he had been is additional shading on the sea. Signed. Four impressions.

III. The plate slightly cut on the left. Light shading added on the sky. Three impressions.

Done from nature in August, 1939. Plate destroyed, 1946.

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